



Grosvenor Prints
Catalogue 131



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Catalogue 131



Item 126

Cover: Detail of Item 4

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1. **[Coffin of Irtyru, 26th Dynasty, 600-300 BCE] 3. Loculi Conspectus anterior, auctior aliquantum, quo Figuræ clarius et distinctius appareant.**

GV [George Vertue] Sc. [London: Society of Antiquaries 1724.]

Engraving. 360 x 220mm (14¼ x 8¾"), with large margins. £120

The lower half of an Egyptian coffin, identified as a man called Irtyru, published in Alexander Gordon's 'An Essay Towards explaining the Hieroglyphical Figures on the Coffin of the Ancient Mummy belonging to Capt William Lethieullier'. Among the illustrations are the winged Isis, the sky goddess Nut, Anubis, and Irtyru being judged by Osiris and Thoth.

Lethieullier bequeathed his mummies to the British Museum in 1756, the first they acquired. Although there were mummies in the collection of Sir Hans Sloane, the basis of the Museum, they later proved to be fake. *See BM EA6695*.

Stock: 61268

2. **[Coffin of Irtyru, 26th Dynasty, 600-300 BCE] Cadaver Balsamo conditum; simul cum Loculo ferali [Greek letters] Pictura hieroglyphica pulcherime insignito. Ex vetustis Ægypti Sepulchretis sublatum Londinum attulit D. Guil: Lethieullier. A.º D.º 1722.**

GV [George Vertue] Sc. Societati Antiquariæ

Londonensi Georgius Vertue D.D.D. et excudit 1724.

Engraving. 350 x 460mm (13¾ x 18¼"). Trimmed into image at top. £160

Four illustrations of an Egyptian coffin (the front, front profile, interior and back), published in Alexander Gordon's 'An Essay Towards explaining the Hieroglyphical Figures on the Coffin of the Ancient Mummy belonging to Capt William Lethieullier'. Among the illustrations are the winged Isis, the sky goddess Nut, Anubis, and Irtyru being judged by Osiris and Thoth.

Lethieullier bequeathed his mummies to the British Museum in 1756, the first they acquired. Although there were mummies in the collection of Sir Hans Sloane, the basis of the Museum, they later proved to be fake. *See BM EA6695*.

Stock: 61267

3. **Temple of Diana.**

R.Brown Pinx.t. T.L Busby. Sculp. Leigh & Son 421 Strand. [n.d. c.1830]

Very rare aquatint, with hand colour. Sheet 285 x 225mm (11¼ x 8¾") Glued to album sheet. £240

A view of a rotunda decorated with the goddess Diana and stag heads, situated in a wooded landscape.

Richard Brown (c. 1770-1845) was a British architect, designer, draughtsman and engraver.

Thomas Lord Busby (fl. 1804-1837) was a painter, etcher and humorous illustrator.

Samuel Leigh was a bookseller and publisher in 19th century London working with his son James Mathews Leigh (1808 -60).

Stock: 61119



4. **Tabac.**

V. Adam. [n.d., c.1830.]

Rare lithograph. Sheet 590 x 385mm (23¾ x 15¼"). Trimmed into image top and bottom, repaired tears.

£390

An elaborate design of a vase filled with, and surrounded by, smoking paraphernalia, including pipes, ranging from plain to exquisitely carved, and Turkish hookahs.

Stock: 61074

5. **A View From Nature.**

Painted by G Morland. H Schutz Sculp. London Pub.d May 1. 1798 at R. Ackermanns Gallery. 101 Strand.

Rare engraving with fine hand colour, plate 295 x 355mm (11½ x 14"), large margins. Some surface dirt and creasing. Bit dusty. £140

A rustic scene; featuring a few houses settled round a church. People go about their business including a woman hauling washed clothes from the river to put on the line and a man walking with a stick and a dog. After George Morland (1762/3 - 1804), painter, especially of scenes of English rural life and picturesque landscapes.

Stock: 61185

6. **[The Shepherd] 26**

Henry J Townsend. H J Townsend 1850 [within plate] Etching on chine collé, plate 120 x 115mm (4¾ x 4½"), with very large margins. Some light foxing in margins.

£50

A shepherd sits within a rocky landscape, staring into space as he tending his flock.

Plate 26 from The Etching Club's 'Etchings for the Art-Union of London by the Etching Club.'

Henry Townsend (1810-1890) was one of the founding members of the Etching Club and a painter of fairy pictures and historical subjects.

Stock: 61181



7. ["Caller herrin"]

[Painted by J.E. Millais, R.A.][Engraved by H. Herkomer, A.R.A.][Printed by Herkomer, ARA.]
[London. Published August 1st 1882 by the Fine Art Society New Bond Street. Entered According to Act of Congress in the year 1882 by M. Knoedler in The Office of the Librarian of Congress of Washington]
Rare remarque proof engraving on chine collé, with very fine impression, plate 680 x 530mm (26¾ x 20¾"), with margins. A little bit of foxing outside of image. £280

A young woman sits at the edge of the beach, where the grass and trees start, resting her chin on her fist and basket of fish by her side. Portraits of Millais and Herkomer below image on chine collé.

Sir John Everett Millais, 1st Baronet, PRA (1829-96) was an English painter and illustrator who was one of the founders of the Pre-Raphaelite Brotherhood and a member of the Etching Club.

Sir Hubert von Herkomer CVO RA, born as Hubert Herkomer, (1849 –1914) was a Bavarian-born British painter, pioneering film-director, printmaker, draughtsman and composer. Made Ritter von Herkomer by Kaiser in 1899.

Stock: 61197

8. [The Spring Flood.]

CWC 1858.

Etching on india applied to backing sheet, 215 x 160mm (8½ x 6¼") with margins beyond the image on all sides. Proof. £80

A woman carries a girl across ankle deep water. A boy holding a basket and a stick looks on in concern with his dog.

The published version of this etching was issued by the Etching Club in 1865.

Charles West Cope (1811-1890) was the founder and leader of the Etching Club. *See also 61150 for another proof.*

Stock: 61147

9. [The Spring Flood.]

CWC 1858.

Etching on india applied to backing sheet, 215 x 160mm (8½ x 6¼") with margins beyond the image on all sides. Early working proof impression. £150

A woman carries a girl across ankle deep water. A boy holding a basket and a stick looks on in concern with his dog.

An early working proof impression before the covering of his initials and the date with added water, rocks and marshy looking river bank.

The published version of this etching was issued by the Etching Club in 1865.

Charles West Cope (1811-1890) was the founder and leader of the Etching Club. *See also 61147 for another proof.*

Stock: 61150

10. [Ursula March] [(Page 5)]

[J. E. Millais A. R. A. John Saddler.] [London, Hurst & Blackett] 1861

Etching and engraving on steel, plate 230 x 150mm (9 x 6"), with large margins. Proof. Touched by Millais Aug 5/62 [in pencil]. £230

A young girl stands on the steps in rain, holding a cut loaf of bread in her left hand, offering a slice of bread, held in her outstretched right hand together with a knife. A hand reaches out from behind. 2 original pencil sketches in right top margin, one of an eye. Frontispiece to Dinah Mulock's (1826-1887) 'John Halifax, Gentleman'.

Sir John Everett Millais, 1st Baronet, PRA (1829-96) was an English painter and illustrator who was one of the founders of the Pre-Raphaelite Brotherhood and a member of the Etching Club.

Stock: 61145

11. [Still-life with flowers in an urn.]

J. Baptiste Monnoyer Pinxit. Vauquer Sculp Privil Regis. [n.d. c.1680.]

Scarce large etching with engraving. Sheet 670 x 470mm (26½ x 18½"). Trimmed to plate, nicks in edges, creases and surface soiling. £520

A large still-life of flowers in an urn on a stone wall.

Stock: 61039

12. Front Vol XIX

Gent Mag 1749.

Sheet 210 x 130mm (8¼ x 5"). Trimmed. Hole in right outside image. £130

Frontispiece to 'The Gentleman's Magazine, and Historical Chronicle Volume XIX for the Year M.DCC.XLIX.'

A scene of a fishery inside a frame surrounded by scientific and artistic instruments. Below on left a woman uses a pair of compasses to draw on a piece of paper titled 'Noahs Ark'. In the centre is a stack of books labelled 'Phil Transact,' 'Shaw,' 'Essay on Redemption,' 'Codamines Journ,' 'Mem of French Ac,' 'Essay on Rope Making,' 'Middleton,' 'Voyage to America,' 'Ansons Voyage,' 'Flora Siberica,' 'Clarissa,' and 'Tom Jones.' A putti to the right points to glyphs on a piece of rubble, trying to get the attention of a man in a fur hat sitting and studying a coin.

Stock: 61286

13. Premier Partie. Les Plans et Profilz de toutes les principales Villes et lieux considerables de France Ensemble les Cartes Generalles de Chascunee Provinces et Les particulieres de Chasque gouvernement dictees Faictes par S.r Tassin Geogra.e Ordinaire de Sa Ma.té.

[Paris, c.1636.]

Engraved titlepage with hand colour. 110 x 150mm (4¼ x 6"), with very large margins. £160

The engraved titlepage to an atlas of French town plans, with allegorical figures displaying the title on a banner. A compass and surveying tools are on the ground next to a naked sleeping woman.

Stock: 61307



14. [Allegory of the Peace of Amiens.]

[n.d., c.1801.]

Rare coloured engraving, trimmed as oval, on paper watermarked '1801 C. Wilmot.' 130 x 215mm (5 x 8½"). Trimmed to printed border. £160

Three female allegorical figures (Britannia, Liberty & Peace) gather before a view of the City of London, with a cherub emptying a cornucopia at their feet. A lion rests by Britannia's shield, which bears the Union Flag.

Stock: 61055

15. Autumnus.

Theodor Bernard invet: J. Sadeler Sculps: [n.d. c.1580.]

Scarce engraving. Sheet 180 x 230mm (7 x 9").

Trimmed within plate, loss of image on right edge.

Damaged.

£70

A plate representing Autumn as a time for wine-making. In the foreground is a naked male personification, with wine leaves in his hair, leaning on

a tub of grapes. Behind people pick grapes, tread them, barrel them up and cart them away.

One of a set of the 'Four Seasons' engraved by Jan Sadeler (1550-1600) after Dirck Barendsz. (1534-92).

Stock: 61335



16. Eton - "Field" - School v. Old Etonians.

Painted by H. Jamyn Brooks. London Published August 1st 1893 by Mess.rs Dickinson & Foster Publishers to The Queen, 114 New Bond Street, W. Copyright Registered.

Scarce etching. 530 x 750mm (20¾ x 29½"), with large margins. Damage at edge of plate at top repaired. £490
The Eton Field Game, best described as rugby played with the feet and using soccer goals.

Stock: 61289

17. To The Honourable Court of Directors of the East India Company This View of the College Hayleybury is most respectfully dedicated by their obedient & faithfull servant, Fred.k W.L Stockdale.

T. Picken lith. Day & Hague Lith.rs to the Queen.

London, Published by Ackermann & C.o April, 1846

Lithograph with hand colour, sheet 375 x (14¾ x

Mount burn. Time stained.

£260

A view of Haileybury and Imperial Service College in Hertfordshire.

The Haileybury campus originally belonged to, and was occupied by, the East India College (EIC), the training establishment founded in 1806 for administrators of the East India Company. In the wake of the Indian Rebellion of 1857, the East India Company was nationalised, and its College closed in January 1858. In 1862, a public school opened on the site, with royal charter being received in 1864.

Frederick Wilton Litchfield Stockdale (1786–1858)

was a British artist. Stockdale was primarily a landscape artist, and his work was often published as engravings. He signed his work F.W.L. Stockdale.

After working for the East India Company, Stockdale specialised in the antiquities of southern England and the West Country.

Stock: 61187

18. **[Banknote] Christchurch & Wimbourne Bank. Promise to pay the Bearer the Sum of One Pound on demand [...] for Dean, Clapcott, Quartley & Co.**

[1825.]

Engraved bank note with ink mss. 100 x 180mm (4 x 7"). Bottom right excised to signify the note being cashed. Mounted on card at corners. £85

With a vignette of Christchurch Priory.

Stock: 61236

19. **[Banknote] Christchurch, Wimbourne & Ringwood Bank. Promise to pay the Bearer the Sum of One Pound on Demand [...] for Dean, Clapcott, Quartley & Co.**

Chatfield & Coleman ac. [1825.]

Engraved bank note with ink mss and overstamp. 105 x 190mm (4 x 7½"). Bottom right corner torn away to signify the note being cashed. Mounted on card at corners. £85

With a vignette of Christchurch Priory.

Stock: 61235

20. **[Banknote] Dorchester Bank. I Promise to pay the Bearer on Demand One Pound, Dorchester __ 18 __ End,,d _ For Rob.t Pattison.**

[c.1820.]

Engraved bank note, unused. 100 x 200mm (4 x 8"). Slight staining. Mint. £90

With the arms of Dorchester.

Founded in 1786, merged with Wilts & Dorset Banking Company in 1897. *BM CIB.775, example of 1824.*

Stock: 61240

21. **[Banknote] Dorsetshire General Bank. I Promise to pay the Bearer on Demand, One Pound, Value received Bridport _ day of _ 180 _ on demand [...] For William Fowler, William Good & Comp.y.**

Thorowgood sculp. [c.1805.]

Engraved bank note, unused. 100 x 200mm (4 x 8"), with three pence tax blind stamp. Near Mint. £90

With a vignette view of a shipyard.

Stock: 61239

22. **[Banknote] Ringwood and Hampshire Bank. One Pound. I Promise to pay the Bearer the Sum of One Pound on demand [...] for Dean, Clapcott, Quartley & Co.**

[c.1821.]

Engraved bank note with ink mss. First & Second Dividend Paid overstamp; signed Stephen Tunks. 95 x 175mm (3¾ x 6¾"). Slight staining, mounted on card. £80

Stock: 61237



23. **[Mail-ready envelope - 706 Civilization of America.] [On flap] Designed & Engraved by J. Valentine Dundee. 30 Sent for 12, 50 for 16 100 for 24 or 250 for 48 Pennypost stamps.**

Onwhyn Delt. F. Deraedemaeker fecit.

[Deraedemaeker, c.1890.]

Mail-ready envelope. Wood engraving. 80 x 130mm (3 x 5"), with rear flap. Unused. £140

A composite image of the history of America, showing native Americans in their natural state, Niagara Falls, a missionary proselytising, agriculture, a church, monumental buildings, steamships and railways.

First published about thirty years earlier.

Stock: 61086

24. **Fair Sally set by D.r Greene.**

[Printed for J. Newbery at ye Bible & Crown without Temple Bar] [n.d., c.1745]

Engraved music sheet. 210 x 155mm (8¼ x 6"). Stains. £65

"Fair Sally loved a bonny seaman, / With tears she sent him out to roam."

A song sheet with a headpiece illustration of Sally at a spinning wheel, overlooking a bay. The song was composed by Maurice Green (1696-1755), a former St Paul's Cathedral choirboy who became organist at the Chapel Royal, and Professor of Music at Cambridge University (1730). The lyrics were written by John Hoadly.

From 'Universal Harmony', by Henry Roberts.

Stock: 61080

25. **The Pickwick Quadrille. Composed by Fred. Revallin.**

London Howard & Co 28 Gt Marlborough St W. [n.d., c.1890.]

Music pamphlet, stitched. 340 x 250mm (13¼ x 9¾). Tinted lithograph cover, pp.12, ads on back cover.

Slight soiling of covers. £95

The music to the Pickwick Quadrille, composed by Frédéric Revallin, dedicated to Hezekiah Linthicum Bateman, American actor-manager at the Lyceum Theatre from 1871.

The quadrille was inspired by a London stage production adapted from Charles Dickens's novel. The

cover features full-length portraits in roundels of the characters Samuel Pickwick, Sam Weller, Job Trotter, Rachel Wardle, Alfred Jingle and 'The Fat Boy'. The advert on the back cover lists the songs available from the publisher.
Stock: 61090

26. **[Perfume label] Extrait de [***] de Laugier, Pere & Fils. A Paris. de chez Gervais a Paris.**

[n.d., c. 1800.]
Rare engraving. Sheet 110 x 65mm (4¼ x 2½").
Trimmed and laid on album paper. £130
A label for a bottle of perfume, the space for which type not filled in.
Laugier, Pere et Fils was founded in 1756 and is said to have been the oldest perfumery establishment in Paris. It was taken over and renamed Renaud et Cie in 1839. The story of the company was explored in the book 'Elixir' by Professor Theresa Levitt.
Stock: 61045



27. **[Lord Nelson] The Magnificent Funeral Car. Built for the sole purpose of Conveying the Remains of Vice Admiral Lord Viscount Nelson, to S.t Pauls Cathedral for Interment, on Thursday the 9.th of Jan.y 1806.**

Publish'd by Laurie & Whittle, N.o 53, Fleet Street, London, Jan.y 28 1806.
Coloured etching with engraving, watermark W. Elgar. Sheet 205 x 265mm (8 x 10½"). Trimmed, repaired tears, bottom left corner rebuilt, surface soiling.
Damaged. £180
The funeral car, black-canopied and furnished with bow section and sterncastle as of a warship, flying white ensign at half-mast.
Stock: 61303

28. **Les Sabots. D'après le Tableau Original de François Boucher premier Peintre du Roi.**

F. Boucher pinx. R. Gaillard Sculp. [n.d., 1773.] but later.
Etching. 495 x 380mm (19½ x 15"), with very large margins. £160
'The wooden shoes'. A young couple pick and feed each other cherries, having kicked off their shoes under the tree.

A reversed copy of François Boucher's 1768 oval painting, now in the Art Gallery of Ontario (Object number 78/6).
Stock: 61255

29. **Les deux extrêmes.**

carle Vernet. Lith. de G. Engelmann rue Cassette N.º 18 à Paris. [n.d., c.1820.]
Lithograph. Printed area 240 x 300mm (9½ x 11¾"), with very large margins. Margins soiled and creased.
£140

A mounted officer is poured a drink by an innkeeper as water-carriers fill their buckets at the village fountain.
Stock: 61331

30. **Burns's Address to the Deil. illustrated by Landseer. (Sheet 1.) [&] (Sheet 2.)**

[Engraved by Samuel Machin Slater, Charles Milton Gorway, Ebenezer Landells et al after Thomas Landseer] G.H. Davidson, Printer and Stereotyper, Tudor Street, Blackfriars. London: - Published by G. Berger, Holywell Street, Strand; O. Hodgson, 10, Cloth Fair, West Smithfield; sold also at the Office of the Ladies' Penny Gazette, King Edward Street, New Bridge Street; and to be had, on order, of all Dealers of Periodicals.

Two sheets, with wood-engravings and letterpress. Sheets 275 x 380mm (10¾ x 15"). Both sheets with stains, '2' laid on album paper. £190

Two sheets with all 21 verses of Robert Burns' 'Address to the Deil', illustrated with 10 fantastical wood engravings after Thomas Landseer, including a title and the Devil on horseback.

The blocks were also used in book format. *See BM 1867,1214.448 for sheet 1, with references for book issues.*

Stock: 61155

31. **Don Quixote.**

London, Published by S.& J. Fuller, 34, Rathbone Place, 1823.

Fine coloured etching. 165 x 230mm (6½ x 9"), watermarked 'J Whatman Turkey Mill'. £130

Don Quixote and Sancho Panza kneel before the Lady Dulcinea del Toboso (slaughterhouse worker Aldonza Lorenzo) who sits on a donkey.

Stock: 61100

32. **The Beach King discovering himself to Matilda. vide. Edwin and Matilda Canto 3.d. Plate 7, Vo.l. 2.**

[after Thomas Rowlandson.] Nº 9. of the Poetical Magazine. Pub. Jan. 1. 1810, at R. Ackermann's Repository of Arts, 101, Strand.

Coloured aquatint. Sheet 130 x 210mm (5¼ x 8¼"). Trimmed within plate. £95

The giant Beach King, leaning on a club of coral, grabs Matilda's wrist to stop her fleeing.

Stock: 61314

33. **[Fashion and Folly: or the Buck's Pilgrimage.] Dashall and Lubin, at a masquerade [...]**

[Henry Alken.] [London: William Sams, 1822.]
Coloured etching with letterpress verse underneath, J. Whatman, Turkey Mill watermark. Sheet 120 x 220mm (4¾ x 8¾"). Trimmed. £90

A fancy-dress party, including a devil and a skeleton. A scene from 'Fashion and Folly. Or the Buck's Pilgrimage', Lubin, a nabob with a country estate, travels with his friend Dashall to London, where they experience both high and low life with no regard for expense, ending up in debtor's prison. *Abbey 487.*
Stock: 61305



34. **[Historia de una Mujer.] - Surte has tenido amiga Clarita; el Principe es el potentado mas rico de Europa.**

Planas 1879. Lit - Tip de J. Aleu. [Barcelona: Fugarull, 1880.]
Chromolithograph. Sheet 425 x 280mm (16¾ x 11"), with very large margins. £140

Clara and another woman, wrapped in furs in a sleigh, in St. Moritz, discuss an eligible bachelor.

One of 50 plates in the series 'The Story of a Woman' by Eusebio Planas (1833-97), an account of Clara's progress from dressmaker to vaudeville actress to the mistress of a series of men, travelling around Europe, before ending her days worn-out in a convent. The series first appeared as cigarette cards, accounting for the lack of text other than the plate captions.

Stock: 61342

35. **[Historia de una Mujer.] ¿ Quieres apoyarte en mi brazo máscara?**

Planas 1878. Lit - Tip de J. Aleu. [Barcelona: Fugarull, 1880.]

Chromolithograph. Sheet 425 x 280mm (16¾ x 11") very large margins. £140

Clara at a masked ball, dressed in a quasi-naval officer's uniform.

One of 50 plates in the series 'The Story of a Woman' by Eusebio Planas (1833-97), an account of Clara's progress from dressmaker to vaudeville actress to the mistress of a series of men, travelling around Europe, before ending her days worn-out in a convent. The series first appeared as cigarette cards, accounting for the lack of text other than the plate captions.

Stock: 61336

36. **[Historia de una Mujer.] - Señorita ¿ Quiere V. que la coja ? - Esto no se dice.**

Planas 1878. Lit - Tip de J. Aleu. [Barcelona: Fugarull, 1880.]

Chromolithograph. Sheet 425 x 280mm (16¾ x 11"), with very large margins. £160

Clara swimming at seaside town of Biarritz with a man, her maid calling from the beach.

One of 50 plates in the series 'The Story of a Woman' by Eusebio Planas (1833-97), an account of Clara's progress from dressmaker to vaudeville actress to the mistress of a series of men, travelling around Europe, before ending her days worn-out in a convent. The series first appeared as cigarette cards, accounting for the lack of text other than the plate captions.

Stock: 61344

37. **[Historia de una Mujer.] - Esos pies merecen pisar unicamente alfombras de flores. - ¿ Y Las manos?**

Planas 1879. Lit - Tip de J. Aleu. [Barcelona: Fugarull, 1880.]

Chromolithograph. Sheet 425 x 280mm (16¾ x 11"), with very large margins. £160

Clara on stage at Vaudeville in Paris, surrounded by bouquets thrown from the audience, with two adoring men looking up at her.

One of 50 plates in the series 'The Story of a Woman' by Eusebio Planas (1833-97), an account of Clara's progress from dressmaker to vaudeville actress to the mistress of a series of men, travelling around Europe, before ending her days worn-out in a convent. The series first appeared as cigarette cards, accounting for the lack of text other than the plate captions.

Stock: 61343

38. **[Historia de una Mujer.] ¡¡¡.....!!!**

Planas 1879. Lit - Tip de J. Aleu. [Barcelona: Fugarull, 1880.]

Chromolithograph. Sheet 425 x 280mm (16¾ x 11"), with very large margins. £140

Clara, thrown from her horse in a wintry forest in Russia, is rescued from a wild boar.

One of 50 plates in the series 'The Story of a Woman' by Eusebio Planas (1833-97), an account of Clara's progress from dressmaker to vaudeville actress to the mistress of a series of men, travelling around Europe, before ending her days worn-out in a convent. The series first appeared as cigarette cards, accounting for the lack of text other than the plate captions.

Stock: 61341

39. **[Historia de una Mujer.] - Antes de empazar nuestras escursiones terrestre-acuático-aéreas à través de la Exposicion, permite della Clara, que la tripulacion del Barbo magnético te nombre su capita**

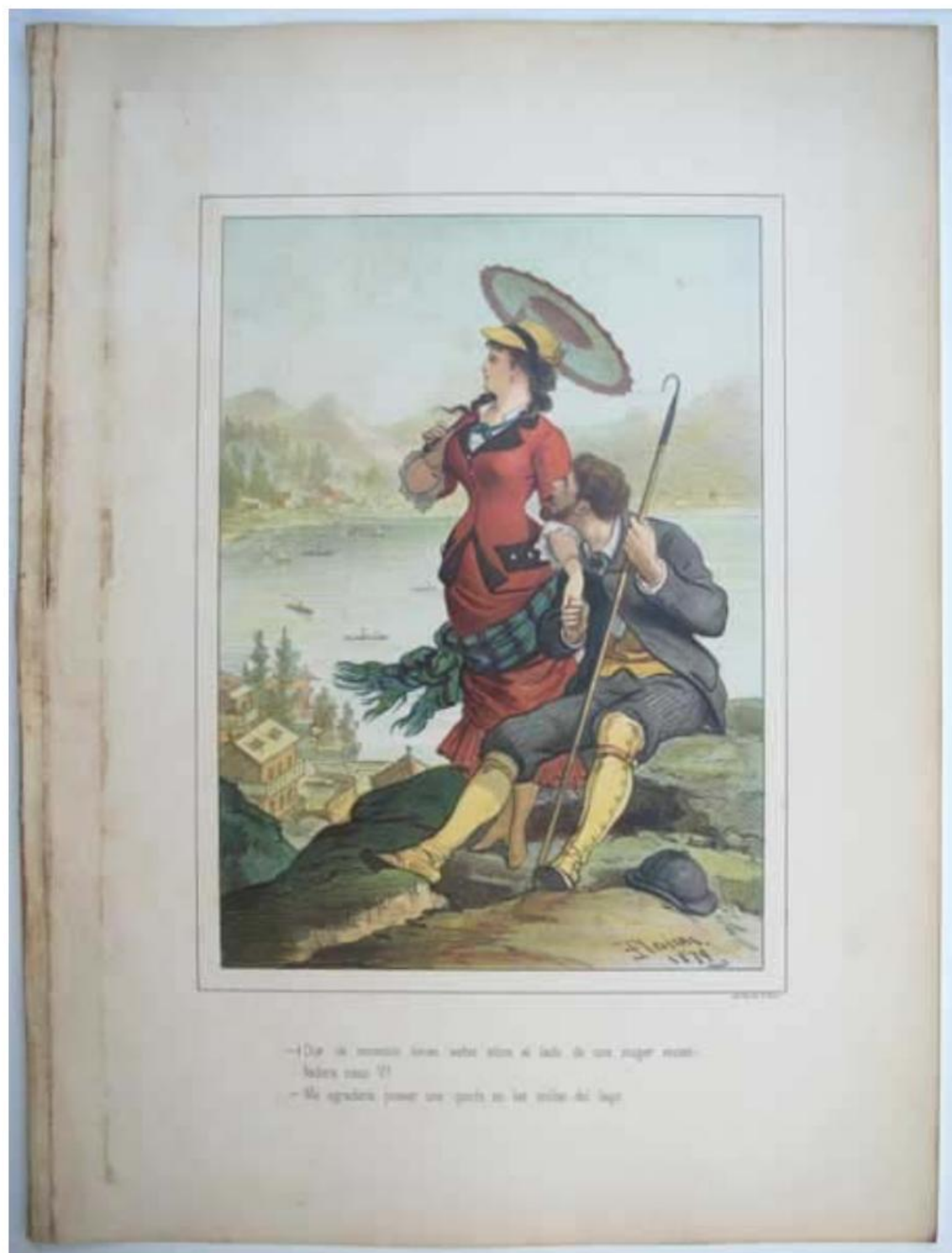
Planas 1879. Lit - Tip de J. Aleu. [Barcelona: Fugarull, 1880.]

Chromolithograph. Sheet 425 x 280mm (16¾ x 11"), with very large margins. £160

Clara visits the Paris Exhibition and travels on a magnetic boat, stopping to drink wine at the side of the river. A rowing image.

One of 50 plates in the series 'The Story of a Woman' by Eusebio Planas (1833-97), an account of Clara's progress from dressmaker to vaudeville actress to the mistress of a series of men, travelling around Europe, before ending her days worn-out in a convent. The series first appeared as cigarette cards, accounting for the lack of text other than the plate captions.

Stock: 61337



40. **[Historia de una Mujer.] ; Que de encantos tienen estios, al lado de una mhugar encantadora como V.! - Me agradaria poseer una quinta en las orillas del lago.**

Planas 1879. Lit - Tip de J. Aleu. [Barcelona: Fugarull, 1880.]

Chromolithograph. Sheet 425 x 280mm (16¾ x 11"), with very large margins. £180

Clara admiring the view from a hill above Lake Geneva.

One of 50 plates in the series 'The Story of a Woman' by Eusebio Planas (1833-97), an account of Clara's progress from dressmaker to vaudeville actress to the mistress of a series of men, travelling around Europe, before ending her days worn-out in a convent. The series first appeared as cigarette cards, accounting for the lack of text other than the plate captions.

Stock: 61340

41. **[Historia de una Mujer.] ; Y hay quien me teche de ligra!**

Planas 1879. Lit - Tip de J. Aleu. [Barcelona: Fugarull, 1880.]

Chromolithograph. Sheet 425 x 280mm (16¾ x 11"), with very large margins. £180

Clara rock climbing above a lake in the Alps.

One of 50 plates in the series 'The Story of a Woman' by Eusebio Planas (1833-97), an account of Clara's progress from dressmaker to vaudeville actress to the mistress of a series of men, travelling around Europe, before ending her days worn-out in a convent. The series first appeared as cigarette cards, accounting for the lack of text other than the plate captions.

Stock: 61339

42. **[Historia de una Mujer.] ¿ Porque le llamaran à esto el Sardinero? -Hija à la vista está.**

Planas 1879. Lit - Tip de J. Aleu. [Barcelona: Fugarull, 1880.]

Chromolithograph. Sheet 425 x 280mm (16¾ x 11"), with very large margins. £160

Clara in bathing costume on the famous beach at Santander.

One of 50 plates in the series 'The Story of a Woman' by Eusebio Planas (1833-97), an account of Clara's progress from dressmaker to vaudeville actress to the mistress of a series of men, travelling around Europe, before ending her days worn-out in a convent. The series first appeared as cigarette cards, accounting for the lack of text other than the plate captions.

Stock: 61338

43. **Extraordinary Sale. Disposal of Theatrical Property: a Peep behind the Scenes. Proteus bidding for a Suit of Theatrical Armour.**

Drawn & Engraved by Theo.e Lane. [London: C.S. Arnold, 1825.]

Coloured aquatint. Sheet 120 x 190mm (4¾ x 7½").

Trimmed and mounted in album paper. £160

An extraordinary auction in a room full of props, including a dragon hot-air balloon, globe, harp, Pegasus and masks. An auctioneer on raised platform. From Pierce Egan's 'The Life of an Actor'.

Stock: 61317

44. **[Sleepest, or wakest thou]**

R. Ansdell. [Etching Club 1853]

Etching, sheet 165 x 250mm (6½ x 9¾"). Trimmed within plate. £60

Shepherd lying asleep surrounded by sheep. Walking stick and horn lay behind him.

Illustration of King Lear Act 3, scene 6 from Songs and Ballads of Shakespeare' published by the Etching Club.

Richard Ansdell RA (1815-85) was was a British painter of animals and genre scenes and member to the Etching Club. See BM 1869,0213.232 for letterpress.

Stock: 61176

45. **Britannia's Glory. A View of the British Grand Fleet prpearing to sail on a Cruise.**

Published Feb.y 16, 1795 by J. Marshall, N° 4

Aldermary Church Yard London.

Rare etching. 370 x 475mm (14½ x 18¾"). Paper toned, unexamined out of frame. Slight creasing. £690

A rare popular print of the a Royal Navy fleet setting sail during the French Revolutionary Wars. The ships, identified by names on their sterns, are those that fought in the 'Glorious First of June' the previous year, including Royal Sovereign, Royal George, Queen Charlotte, Culloden, Russell, Alfred, Bruswick & Marlborough.

Stock: 61192

46. **H.M. Sea-Going Turret Ship. "Monarch", Conveying the Remains of the Late M.r George Peabody to the United States, December, 1869. Under the Command of Captain John E. Comerell, RN, VB, VC. Built in H.M. Dockyard, Chatham, from the Designs of E.J. Reed Esq. C.B. Chief Constructor of the Navy, by P. Thornton, Esq. Master Shipwright.**

T.G. Dutton. Del. et Lith. John B. Day, Lith, 3, Savoy Street, Strand. London, Published December 6th 1869 by John B. Day, 3, Savoy Street, Strand.

Tinted lithograph. Sheet 465 x 570mm (18½ x 22½"). Some restoration. £480

A portrait of HMS Monarch, designed by Sir Edward Reed and launched 1868 as the first seagoing British warship to carry her guns in turrets.

The ship is shown taking leave of the Channel fleet to cross the Atlantic with the remains of George Peabody (1795-1869, American merchant regarded as the father of modern philanthropy) to the United States for burial, with USS Plymouth (seen to the right). It was Prime Minister William Ewart Gladstone who assigned Monarch, the newest and largest warship of the Royal Navy, demonstrating British respect for Peabody. In 1862 George Peabody creates the Peabody Trust. He donates £150,000 increasing to £500,000 to build affordable houses for the "artisan and labouring poor of London". The Peabody Estates still exist and have over 220,000 members.

Stock: 61260

47. **A Portrait of the East Indiaman built at Mr Bayley's Ship-Yard, Ipswich. Launched Aug.st 1817.**

J. Smart Jun. del.t. R. Pollard fec.t. Pub.d Aug.t 21 1817 by R.N. Rose, Bookseller Ipswich.

Scarce coloured aquatint with etching. Framed, sight size 250 x 330mm (9¾ x 13"). Framed over platemark, pencil note on title, unexamined out of frame. £550

The 'Orwell' East Indiaman being built, sitting on a scaffold with a row of poles.

It was built by Jabez Bayley's (1771 -1834) Ship-Yard in Halifax for Matthew Isacke of Greenwich (possibly Captain (Mathew) Robert Isacke (c.1803-96), of Croomes Hill, Greenwich, Kent, who was in the naval service of the East India Company or his father Mathew Isacke (born in St Helena 1761-1831). Made of Suffolk oak it took over 15 months to build and was

named after Ipswich's river, the Orwell was launched on the 29th August, watched by about 20,000

spectators.

Stock: 61191



48. **[Camperdown] View of the British Fleet at Noon on the 11th October 1797, Bearing down to attack the Dutch Fleet, under the Command of Admiral de Winter [...] [&] The Dutch Fleet Defeated on the Afternoon of the 11th October, shewing the Flag Ship of Admiral de Winter dismasted, and on the point of Surrendering to the British Admiral.**

Painted & Engraved by R. Dodd. London, Published by J. Brydon, Charing Cross, and R. Dodd No. 32 Lisson Green, March 1798.

Pair of aquatints with etching. Each 510 x 760mm (20 x 30"), with large margins. £980

Two large views of the Battle of Camperdown, Admiral de Winter's important victory over the Dutch.

Stock: 61292

49. **[Battle of Tamandaré] Admiral Lichthart with 4 ships a Frigate & a Bark attacks the Portuguese Fleet of 17 Sail.**

[Dublin: James Williams, 1750.]

Scarce engraving. Sheet 140 x 85mm (5½ x 3¼").

Stain in margin.

£140

The Battle of Tamandaré, off the coast of Brazil, September 9th 1645, during the occupation of Brazil by the Dutch (1630-54), when a squadron commanded by Jan Cornelisz Lichthart (died 1646) destroyed a Portuguese squadron under the command of Jerônimo Serrão de Paiva.

From 'The World Displayed: Or, A Curious Collection of Voyages and Travels'.
Stock: 61334

50. **Steamer off Dover. Proof.**

[Robert Brandard] [n.d. c.1842]
Etching on chine collé, plate 90 x 150mm (3½ x 6"), with margins. Foxed in margins. Small margins. £35
A sea view focussing on a steamship.
Robert Brandard (1805-62), landscape engraver, etcher, lithographer, miniature painter & watercolourist, son of engraver and copperplate printer Thomas Brandard (d. 1830).
Stock: 61151

51. **The Battle of Minden, or Thornhausen, in Westphalia, where the allied Army, commanded by Prince Ferdinand of Brunswick-Wolfenbuttle, obtained a glorious Victory over the French Army, commanded by Marshal de Contades, Aug.t 1759.**

Goldar Sculp.t. London: Engrav'd for Harrison's Edition of Rapin. Published as the Act directs Nov.r 5. 1785.
Engraving. 190 x 280mm (7½ x 11") very large margins. Creasing in margins. £95
At the Battle of Minden (1st August 1759) an Anglo-German army of six regiments of British and two of Hanoverian infantry, in line formation, unexpectedly withstood repeated French cavalry attacks.
Stock: 61091

52. **[Sketch of soldiers on parade.]**

[n.d., c.1800.]
Pen sketch in black and brown ink. Sheet 280 x 190mm (11 x 7½"). Some surface abrasion, pencil now indelible. £130
Stock: 61257

53. **The Shade of Napoleon.**

Ormond Printing House, Lower Ormond-quay, Dublin [n.d., c.1830].
Woodcut with hand colour. Printed area 185 x 135mm (7¼ x 5¼"). Laid on album paper. £160
A rare "shade" image with Dublin imprint. The trunks of two trees create the figure of Napoleon standing by his grave on St Helena.
Stock: 61241

54. **[Peace of Tilsit] Friedens-Bündniss der Kaiser Alexander I. Napoleon I. und des Friedrich Wilhelm III. zu Tilsit im Pavillon auf dem Nieman am 26 Junius 1807.**

bei Remnoni in Wien [n.d., c.1807].
Stipple. 260 x 205mm (10¼ x 8"), large margins. Some foxing. £160
A propaganda portrait of Napoleon Bonaparte standing between Alexander I of Austria and Friedrich Wilhelm III of Prussia, clasping their hands, as they agreed the Treaties of Tilsit in 1807.
The exchange looks friendly: Alexander said afterwards "Never did I love any man as I loved that

man"; however Napoleon had just appropriated half of Prussia's territory.
Stock: 61049



55. **[A riverside dock.]**

Mortimer Menpes [pencil signature.] [n.d., c.1900.]
Drypoint etching, printed in sepia. 195 x 200mm (7¾ x 8"). £140
Small boats tied up by a warehouse. A variant of this plate appeared in 'The Grey River', a book by Menpes.
Mortimer Luddington Menpes (1855-1938), etcher, painter of genre, architectural subjects, and writer; born in Australia (Adelaide), came to England c.1875 where he remained. Exhibited at the RPE from 1882 to 1913 and 36 original etchings at the RA from 1880 to 1900.
Stock: 61251

56. **G.W.'s Transparencies. The Fisherman's Hut.**

London: Published for G.W., by Reeves and Sons, Cheapside, W. Morgan, 49, Judd Street, New Road; T. Fisher, 1, Hanway Street, Oxford Street; and J. Reynolds, 174, Strand [n.d., c.1845].
Lithograph, mounted in card with title label. Card 285 x 230mm (11¼ x 9"). £180
A view of men fishing on an estuary on a moonlit night, with their hut on one side and a ruined abbey on the other. The print has been treated so that holding it up to a light source enhances the scene.
Stock: 61093

57. **[Waterfall with anglers] J. Pearce's Transparent Views.**

London: Published by Reeves and Sons, Cheapside; and W. Morgan, 25, Bartlett's Buildings, Holborn. Published at 11, Paternoster Row [n.d., c.1845].
Lithograph, mounted in card with three labels. Card 270 x 220mm (10¾ x 8¾"). £180
A view of men fishing under a waterfall on a moonlit night, designed to be held up before a light source to enhance the scene.
Stock: 61092

58. **Desiderius Erasmus.**

B. Picart fecit 1718 [after Quentin Metsys].

[Amsterdam: David Mortier, 1718.]

Engraving. Sheet 120 x 160mm (4¾ x 6¼"). Trimmed just within plate, laid on album paper, paper toned. £70

A portrait of Erasmus in his study, the title page vignette to the 'Oeuvre de Nicolas Boileau Despéaux'.

See BM 1874,1212.81 for the full sheet.

Stock: 61085

59. **Godfridus Schalcken. Hanc suam**

Effigiem pinxit Londini 1694.

J. Smith fec. & exc. [n.d., c.1694.]

Mezzotint. 340 x 250mm (13½ x 9¾), with very large margins. Printer's crease in title. £260

A self-portrait by the Dutch artist Godfried Schalcken (1643-1706) holding a candle, a reference to his mastery of candlelit scenes. He stands by a fluted pillar, with two fragments of ancient statuary to one side. *CS 226 (only state)*

Stock: 61248

60. **[Shakespeare ornament] To William Charles Macready, Esq. In commemoration of his management of the Theatre Royal Covent Garden...**

T.D. Scott. T. Sherratt. The London Printing and Publishing Company [n.d., c.1860].

Engraving on steel. Sheet 270 x 180mm (10½ x 7").

Repaired tear, surface abrasions, stains, pin hole in face. £65

An elaborate ornamental table piece with a full length portrait of Shakespeare.

Originally published by John Tallis.

Stock: 61246

61. **[William Shakespeare] "The Earth hath bubbles, as the Water hath, and This Is of them."**

W. Holl sculp.t. London, Published by A. Wivell, 40 Castle Street, East 1827.

Stipple and engraving. 200 x 140mm (8 x 5½").

Trimmed within plate at sides. £70

A full-face portrait of William Shakespeare, set in an oval surrounded by text in old English, Greek and Latin.

Stock: 61088

62. **[Thomas Charles Wageman]**

C. Wageman del.t 1824. J. Whessell Sc, Oxon.

Stipple with roulette, proof before title on chine collé, 230 x 195mm (9 x 7¾"). Creasing in large margins. £140

Seated with hat. *Not listed in the BM or NPG.*

Stock: 61256

63. **[George Cartwright] Captain Cartwright visiting his Fox-traps.**

W. Hilton Pinx.t. T. Medland scul[p.] [London: G. G.

J. and J. Robinson & John Stockdale, 1792.]

Etching. Sheet 220 x 175mm (8¾ x 7"). Trimmed, into image on right, title excised and pasted under image, losing publication line. £160

A full-length portrait of George Cartwright (c.1739-1819), wearing furs and snowshoes, leading a blinkered greyhound.

In 1768, after serving in the army, Cartwright travelled to Newfoundland and Labrador, attempting to trade with the Inuit for furs. In 1772 he returned to London with five Inuit to exhibit, four of whom died of smallpox. The fifth, a woman called Qavvik, returned home in 1773 taking the disease with her: less than a year later Cartwright noted that "The Inuit of southern Labrador were almost entirely wiped out by the disease".

In 1786 Cartwright returned to England for good and published his diary, 'A Journal of Transactions and Events during a Residence of nearly Sixteen Years on the Coast of Labrador', to which this is an illustration.

Stock: 61081



64. **The Right Honourable Stapleton Baron Combermere of Combermere in the County Palatine of Chester and Baronet...**

Painted by T. Heaphy Esq.r. Engraved by Charles Turner Member of the American Academy of Fine Arts. London, Published March 1st 1823 by Messrs Colnaghi & Co Cockspur Street, Haymarket.

Fine very large mezzotint. 750 x 600mm (29½ x 23½"). Some restoration. £590

A large equestrian portrait of Stapleton Cotton Combermere (1773-1865), in uniform, with a tiger-skin saddle blanket. Serving under Wellington, he became overall commander of the cavalry in the latter stages of the Peninsular War. After the war he was appointed Governor of Barbados in 1817, Governor of Sheerness in 1821, Commander-in-Chief in Ireland in 1822, then Commander-in-Chief in India in 1822. *Whitman 136.*

Stock: 61291



65. Thomas Attwood, Esq.r. Dedicated to the Members of the Birmingham Political Union.

Designed & Written by Joseph Tilley, late assistant to M.r Guy of the Military College, Great Marlow. [n.d., c.1835.]

Scarce etching. Sheet 510 x 355mm (20 x 14").

Trimmed to plate, several repairs, surface abrasions and soiling. £260

A portrait in profile of Thomas Attwood (1783-1856), wearing a jacket with a fur collar, holding a paper titled 'Solemn Declaration of the Political Union'.

Attwood founded the Political Union in 1830. He brought Birmingham to the edge of insurrection in 1832 to help ensure the passing of the Reform Act. Elected as Birmingham's first MP, he was a rare Parliamentary ally of Chartism and presented the first national petition to the House of Commons in 1839. Birmingham suffered two weeks of rioting following the petition's rejection. Attwood subsequently retired from public office and concentrated his energies on economic theory.

Stock: 61259

66. The Right Honourable William Ponsonby, Earl of Besborough, Viscount Duncannon, and Baron of Besborough in the Kingdom of Ireland, Also Baron Ponsonby of Sysenby in England. From an original Picture in the Possession of the Right Honourable the Earl of Clanbrassell.

Painted by J.S. Copley R.A. Engraved by R. Dunkarton. [Published May 12, 1794, by J.S. Copley, George Street, Hanover Square.]

Mezzotint. Sheet 490 x 350mm (19¼ x 13¾").

Trimmed to image on three sides, into plate at bottom, losing publication line. White spotting. £160

A seated portrait in profile of William Ponsonby (1704-93), 2nd Earl of Bessborough, with books and vase.

In his political career he was a Lord Commissioner of the Admiralty, Lord Commissioner of the Treasury, and Postmaster General. He built Parkstead House, now part of Roehampton University. *CS 7, published state*

Stock: 61258

67. [Elizabeth Fry.] From a Portrait by M.rs Charles Pearson, with her kind permission. My attached and obliged friend Eliz.th Fry [facsimile signature].

Engraved by J.J. Hinchiff. Sam.l Harris & Co, 5, Bishopsgate Street, Without, E.C. [n.d., c.1847.]

Mezzotint. 280 x 170mm (11 x 6¾"), with large margins. Bit dusty.

£80

Elizabeth Fry (1780-1845), penal reformer and philanthropist.

This portrait was also used as the frontispiece to volume II of 'Memoir of the Life of Elizabeth Fry, with Extracts from her Journal and Letters, Edited by Two of her Daughters', 1847.

Stock: 61270

68. T. Clarkson et Wilberforce.

hardivillier. 1835.

Stipple. Sheet 255 x 170mm (10 x 6¾"). Light foxing, vertical crease to right edge of sheet. £160

William Wilberforce (1759 - 1833) was an evangelical Christian and social reformer who dedicated himself to the 'suppression of the Slave Trade and the reformation of manners'. He entered Parliament in 1780 as a Tory MP and was the Parliamentary leader of the Abolition movement from 1787. After years of campaigning, Wilberforce's bill to end Britain's part in slave trading was passed to a standing ovation in 1807. Thomas Clarkson (1760 - 1846) was one of the early British abolitionists, and interested Wilberforce in the issue. A further act of 1833 provided for the emancipation of slaves in British colonies.

Stock: 61300

69. His Eminence the Most Reverend Nicholas Wideman, D.D., Cardinal-Archbishop, Consecrated June 8th, 1840.

Dalziel. [1840?]

Wood engraving. Sheet 250 x 155mm (9¾ x 6"). Laid on album paper, some cockling. £70

Nicholas Wiseman (1802-1865), Cardinal and first Archbishop of Westminster.

Stock: 61079

70. Sir Hans Sloane M.D.

W. Holl. A. Fullarton & Co. London & Edinburgh [n.d., c.1840.]

Steel engraving, plate 215 x 145mm (8½ x 5¾"). Small margins except top. £65

Sir Hans Sloane (1660 - 1753), physician and botanist, founder of the British Museum. Copied from the mezzotint by Faber after T. Murray. *Not in BM. W 2750-8.*

Stock: 61114

71. Giulia Grisi. Proof

Negelen del.t. F.C. Lewis sculp.t Engraver of Drawings to Her Majesty Queen Victoria, 53, Charlotte Street, Portland Place. Printed by McQueen. London, Published August 27, 1839, by John Mitchell, Bookseller & Publisher to Her Majesty, 33, Old Bond Street _ à Paris chez Ritner et Goupil, Boulevard Montmatre, _ déposé.

Fine mixed method engraving. 595 x 470mm (23½ x 18½"), with very large margins. £360

A seated portrait of Italian opera singer Giulia Grisi (1811-69).

Three months after the portrait was published Grisi gave birth to a son by Frederick Stewart, Lord Castlereagh (later 4th Marquess of Londonderry)
Stock: 61288



72. Her Majesty Proceeding in State to Westminster Abbey. Crowned June 28th 1838.

G.B. Campion Del. J. Graf, Printer to Her Majesty.
London, Published July 25.d 1838 by Ackermann & Co., 96, Strand.

Scarce lithograph with hand colour. Printed area 380 x 520mm (15 x 20½"), with large margins. £380

Queen Victoria in the Gold State Coach (of which she complained of the "distressing oscillation" of the cabin), entering Parliament Square on route to Westminster Abbey, surrounded by guards and crowds. To the right is a five-tiered grandstand.

George Bryant Campion (1795-1870) was a watercolour painter who specialised in military scenes, having been drawing master at the Military Academy, Woolwich.

Stock: 60762

73. Fashion is But One Creature Apeing Another.

Alfred Crowquill - Glypho [after Alfred Henry Forrester]. [n.d., 1844.]

Scarce electrotpe. Printed area 120 x 105mm (4¾ x 4¼"). Spotting. £140

A monkey wearing a cap and a coat with fur collar and cuff, smoking a pipe at a window. "Fashion is but One Creature Apeing Another" Crowquill affirmed in this hilarious send-up of the 19th century British gentleman caricature.

Patented in 1842, a glyphograph is a relief printing block, created by drawing through a composition on a metal plate, and making an electrotpe of the result.

See *Bestiary: Animals in Art*. Christopher Matthews, Thomas & Hudson, 2018.

Stock: 61302

74. The difference of Times between those Times and these Times.

[n.d., c.1800.]

Rare etching. Sheet 195 x 270mm (7¾ x 10½"), on wove paper. Trimmed and mounted in album paper watermarked 1819. £160

A copy of a satirical medal struck in the Netherlands circa 1655 to ridicule the subservience of the French and Spanish kings to Oliver Cromwell. The 'heads' side has a roundel portrait of Cromwell in armour; the 'tails' has Cromwell kneeling with his head on Britannia's lap, his bottom exposed for them to kiss.

A re-engraved copy of a print from c.1739. See *BM Satires* 894 & 2417.

Stock: 61154

75. [Pair of French postillions.]

[Henry Bunbury]. [n.d., c.1768.]

Two etchings with drypoint on one sheet. Each 145 x 100mm (5¾ x 4"), paper watermarked 'R & E'.

Unfinished proof. £190

Two caricatures usually found separately. On the left is a French Postillion with a whip in one hand, the other in his pocket, birds, horses and a barn behind. On the right is another Postillion, looking over his shoulder, whip in hand, with a distant church. Both men wear oversized boots. *BM Satire* 4743 & 4745.

Stock: 61315

76. [Wellington] The Noblest Roman of the All. This Statue of Roman Cement has been erected at the cost of the 40s Freeholders.

[Monogram of Paul Pry, pseudonym of William Heath] Esq. Pub April by T McLean 26 Haymarket [n.d. c.1830.]

Coloured etching. Framed, sight size 340 x 230mm (13½ x 9"). Framed over platemark, unexamined out of frame. £320

Caricature of the Duke of Wellington, as a statue in Roman armour, holding against his right hip a document inscribed 'Emancipation'. He wears a wreath of battered ears of corn (suggesting the straw crown of the lunatic as well as the Corn Bill), and faces an aggressive raven with the head of Eldon. Other menacing birds fly near. From the pedestal, as a background to the Duke's legs, projects a trophy of flags topped by French imperial eagles, with spear, bayonet, &c.

A satire of the Bill to disenfranchise the forty shilling Irish freeholders which accompanied the Catholic Emancipation Relief Act, raising fivefold the economic qualifications for voting. The Bill passed with little opposition but not without protest. *BM Satires*: 15722.

Stock: 61165

77. [Wellington] Sketches of the Kennel. A Portrait of that Excellent Old Dog Waterloo.

William Heath. Pub Nov 16 by T. McLean 26 Haymarket - Sole Publisher of W H's etchings [c.1829].

Fine coloured etching. Framed, sight size 255 x 365mm (10 x 14½"). Platemark hidden by frame. £260

A caricature of the Duke of Wellington as a greyhound with a human head, wearing a collar marked 'IV Rex'. Whether this is George or William is unclear. By William Heath (1794/5 - 1840), ex-Captain of Dragoons. From 1827-9 he used the pseudonym Paul Pry (from the name of a character in a comedy of 1825 by John Poole; however the monogram was soon copied by other caricaturists (eg Sharpshooter), so Heath reverted to using his own name. *BM Satires*: 15907.
Stock: 61160

78. **[Wellington] - Dockyards - Retrenchment.**

William Heath. Pub by T McLean 26 Haymarket Sole publisher of W. Heaths Etchings [n.d., c.1830]. Coloured etching. Framed, sight size 235 x 345mm (9¼ x 13½"). Framed over platemark, unexamined out of frame. £260

The Prime Minister, the Duke of Wellington in full ceremonial uniform, takes wood chips from a naval carpenter's bag, to the consternation of the worker's wife and child.

Dock workers had the perk of taking wood offcuts until 1801, when they were given an allowance instead. This satire, published as Wellington's government abolished that allowance to save money, compares that penny-pinching with the extravagance of ceremony.

By William Heath (1794/5 - 1840), ex-Captain of Dragoons. From 1827-9 he used the pseudonym Paul Pry (from the name of a character in a comedy of 1825 by John Poole; however the monogram was soon copied by other caricaturists (eg Sharpshooter), so Heath reverted to using his own name. *BM Satires* 16066.

Stock: 61164

79. **[Wellington] Tragedy. Waterloo 1815. Comedy. Oxford 1834. All the worlds a Stage, and all the Men and Women merely players [...]**

I.B. Pub.d October 14, 1834 by J.B. Brooks, 9 New Bond Street.

Coloured lithograph. Framed, sight size 225 x 185mm (8¾ x 7¼"). Unexamined out of frame. £180

A double caricature comparing the tragedy of Waterloo with the comedy of Wellington being made Chancellor of Oxford University. *Rare: not in BM Satires*.

Stock: 61232

80. **[Wellington]. The Man Wot's Been Made Foreman to the British!!! NB. He is perfectly Fire-proof - having been engaged in Hot work all his life.**

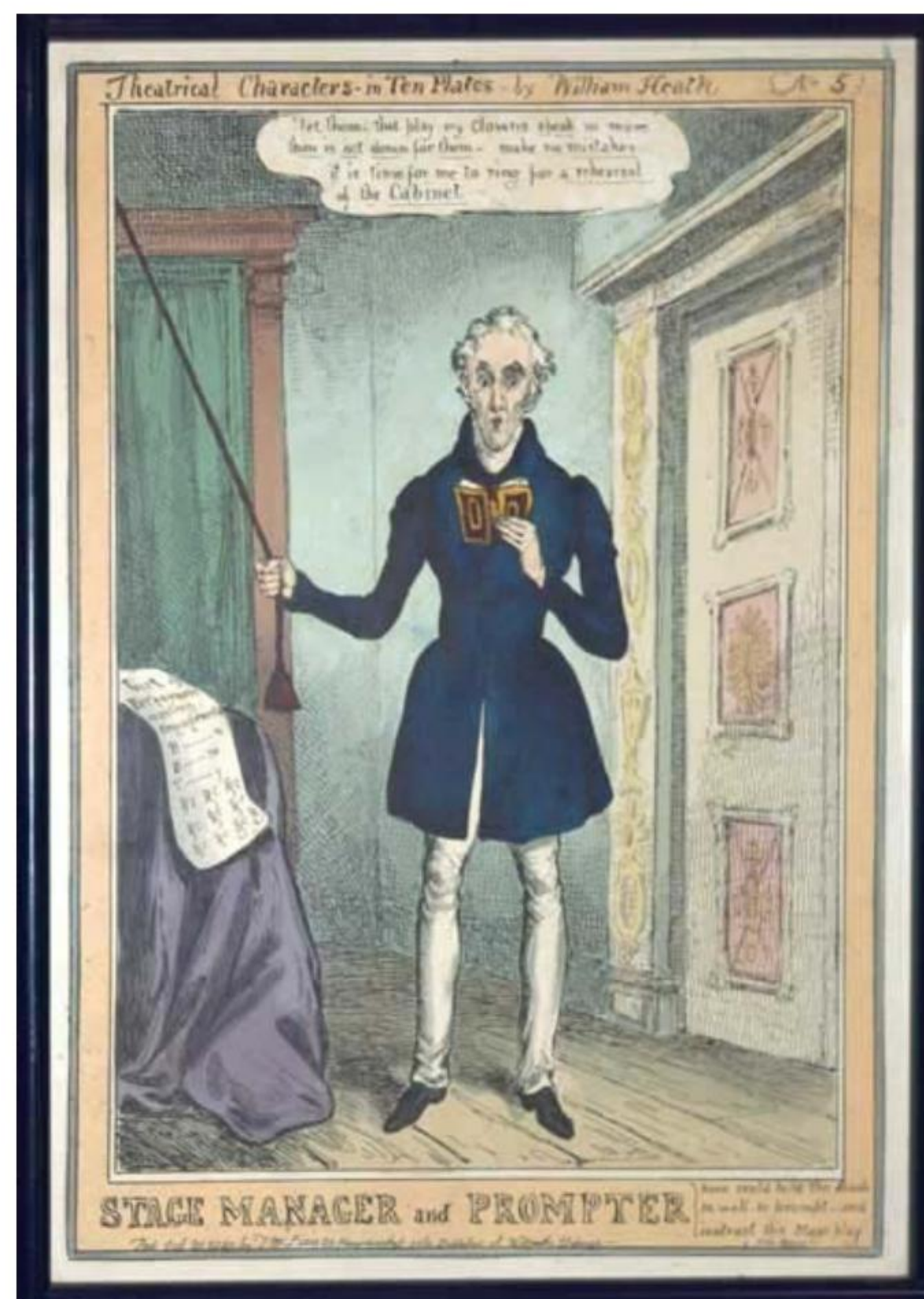
T.J. [Thomas Howell Jones] fec.t. London. Pub. 1829 by S. W. Fores. 41. Piccadilly.

Coloured etching. Framed, sight size 340 x 240mm (13½ x 9½"). Framed over platemark, unexamined out of frame. £260

A caricature of the Prime Minister, the Duke of Wellington, in the uniform of a fireman of a London fire insurance company, leaning on an axe. He says

'Mind what I say—I'm the Man wot Can do the Trick—There's no mistake about me!!!'

Stock: 61166



81. **[Wellington] Theatrical Characters - in Ten Plates - by William Heath. N° 5. Stage Manger and Prompter. None could hold the Book so well - to prompt - and instruct this Stage play. Vide Bacon.**

Pub Oct 30 1829 by T. McLean 26 Haymarket sole Publisher of W. Heaths Etchings-

Coloured etching. Framed. 355 x 250mm (14 x 9¾"). Unexamined out of frame. £280

A caricature of Wellington wearing his blue coat and white trousers, holding a bell-rope and a small open book. He says 'let those that play my Clowns speak no more than is set down for them ~ make no mistakes it is time for me to ring for a rehearsal of the Cabinet. Wellington needed to strengthen his government by taking in either Whigs or Canningites (political opponents from his Tory party). A sheet with initials suggests William Huskisson, Lord Brougham & George Tierney. *BM Satires* 15899.

Stock: 61193

82. **[Wellington] The Man Wot Drives the Sovereign.**

[Paul Pry] Esq. Pub April 1829 by T. McLean 26 Haymarket.

Coloured etching. Framed, sight size 355 x 240mm (14 x 9½"). Framed over platemark, unexamined out of frame. Foxing, spot in top right. £180

Wellington stands in profile to the right, with his gloved left hand touching the broad brim of his hat. He is dressed as the driver of a mail-coach, holding his whip and a paper resembling the 'Gazette', headed 'Bill', representing the Catholic Relief Act of 1829. *BM Satires* 15731.

Stock: 61179

83. **[Wellington & Peel] The Ballad Singer's.**
W. Heath. Pub July 1830 by T. McLean 26 Haymarket.
Election caricatures executed for Gentlemen in 3
Hourse.
Coloured etching. Framed, sight size 355 x 240mm (14
x 9½"). Unexamined out of frame. £260
Wellington, bare-headed and wearing an old corporal's
military tunic, plays a flute as Robert Peel, a buxom
woman, bawls a ballad: 'The Pride of all nature is
Sweet Willey O!' Nestled in the crook of Peel's arm is a
miniature policeman. *BM Satires 16187.*
Stock: 61180



84. **[Wellington] What seemed a Head. The
image of a Kingly Crown had on.**
[Monogram of Paul Pry, pseudonym of William
Heath.] Hope its not going to rain. Pub. by T. McLean
26 Haymarket London [n.d., c.1828].
Rare coloured etching. Framed. Sight size 260 xs
185mm (10¼ x 7¼"). Unexamined out of frame. £280
The head and shoulders of Wellington, wearing a
crown and holding up a sword, appears in a break in
dark swirling clouds. Accused of seeking the throne, he
is caricatured as Milton's 'Death', with the title a mis-
quote from 'Paradise Lost'.
Unusually, Paul Pry's umbrella is open. *BM Satires*
15520.
Stock: 61231

85. **[Wellington] Mrs Double U the
Housekeeper. Household Servants - in Six
Plates by William Heath. No. 3.**
Pub Oct 10th 1829 by T McLean 26 Haymarket Sole
publisher of W. Heaths Etchings.
Coloured etching. Framed, sight size 370 x 255mm
(14½ x 10"). Framed over platemark, unexamined out
of frame. £260
A caricature of Prime Minister the Duke of Wellington
as a disapproving housekeeper, attempting to curb
George IV's extravagant spending on Buckingham
Palace and Windsor Castle.

By William Heath (1794/5 - 1840), ex-Captain of
Dragoons. From 1827-9 he used the pseudonym Paul
Pry (from the name of a character in a comedy of 1825
by John Poole; however the monogram was soon
copied by other caricaturists (eg Sharpshooter), so
Heath reverted to using his own name. *BM Satires*
15880.
Stock: 61162

86. **Book of Spirits. Plate III. Ancient
Necromancers Invoking An Evil Spirit.**
London, William Charlton Wright, 7, York S.t Covent
Garden.
Scarce aquatint and etching. 230 x 150mm (9 x 6").
Trimmed within plate on three sides. £160
Two men in uniforms stand by a bonfire of bones
within a circle of skulls, invoking skeletons, a dragon,
a knight in armour and demons. A witchcraft image.
From 'Tales of the Horrible, or the Book of Spirits ...
By the Astrologer of the Nineteenth Century', probably
Robert Cross Smith.
Stock: 61310

87. **A Philosopher In Search Of The Wind.**
Painted By Robert Farrier. Drawn On Stone By
Thomas Fairland. [n.d. c.1837]
Rare lithograph, sheet 475 x 380mm (18¾ x 15).
Trimmed losing publication line. £260
A curious boy has disassembled some bellows to see
how they work. Onlookers surround him. One lad
points and laughs.
Robert Farrier (1796–1879) was an English artist best
known for his paintings. Farrier first exhibited at the
Royal Academy in 1818, sending some miniature
portraits, and in 1819 exhibited the first of a series of
pictures in a slightly humorous vein, depicting
domestic subjects, and especially scenes from
schoolboy life. These were popular, and a number of
them were engraved.
Thomas Fairland (1804-52) was a lithographer,
engraver, draughtsman and portrait painter. Protégé of
Queen Victoria, produced lithographs after Edwin
Landseer and William Hunt.
Stock: 61186

88. **A curious Junto of Slandering Elves - or
- List'ners seldom hear good of themselves.**
EHL del. G. Cruikshank sculp. Pub.d by Tho.s
McLean, 25, Haymarket, Aug.t. 1st 1835.
Etching. Sheet 240 x 345mm (9½ x 13½"). Trimmed
into printed border, laid on album paper with some
cockling. £130
An elderly women reads gloatingly from a pile of
letters to three others seated at a round tea-table, one of
whom uses an ear trumpet. A fifth listens in dismay
from behind a curtain.
First published by Hannah Humphrey in 1817. *BM*
Satires 12923; Cohn 1032.
Stock: 61046

89. **[Dr Syntax] Misfortune at Tulip Hall.**
 Drawn by Rowlandson. [London: R. Ackermann, 1821, but later.]
 Coloured aquatint. Sheet 160 x 245mm (6¼ x 9¾").
 Edges chipped. £65
 Dr Syntax is tripped by a dog, knocking over flower pots on shelves, as the dog bites his ankle and his hostess sprays him from her watering can.
 From 'The Third Tour of Dr. Syntax, In Search of a Wife'.
 Stock: 61308



90. **The Ghost.**
 F. G. Byron Esq.r delin.t. Engraved by J Pettit. London Pub by Will.m Holland. N° 50. Oxford Street, July 29. 1789. In Holland's Exhibition Rooms may be seen the largest collection of Humorous Prints in Europe.
 Admittance one Shilling.
 Coloured etching. Sheet 250 x 290mm (9¾ x 11½").
 Trimmed to image on three sides, into plate at top. £360
 A figure with a grotesque mask and draped in a sheet advances into a room, holding up a red-hot poker. Four men look alarmed and a fifth escapes up the chimney.
BM Satires 7614.
 Stock: 61137

91. **The Looking Glass or Character Annual 1834 Vol. 5. The Fiddling, Firing, Feasting, Fuming year 1834. Destruction of both Houses of Parliament by Fire 16.th Oct.r 1834.**
 R.S. London. Thomas M.cLean, 26 Haymarket. Ducote and Stephen 70 S.t Martins Lane.
 Hand coloured lithograph, sheet 380 x 255mm (15 x 10"). Some surface dirt top left. £160
 The Looking Glass was a large-sized lithographed four-page monthly magazine composed entirely of comicalities. The first seven issues were drawn by William Heath and published by the print seller and publisher Thomas McLean of 26 Haymarket. Heath departed and the eighth issue was drawn by Robert Seymour from Aug 1, 1830, to April 1836.
 Stock: 61142

92. **The Man that Couldn't Get Warm. Then close to a blazing fire he got, & took to drinking Brandy hot. / And sent for doctors, such a lot, The man that couldn't get warm. / Shivery Shakey Oh! Oh! Oh! &c.**
 [n.d., c.1840.]
 Coloured woodcut. Sheet 195 x 240mm (7¾ x 9½").
 Small splits in binding folds taped. £130
 An illustration to the ballad of the same title, words by J. Beuler.
 Stock: 61099

93. **The Pleasures of Emigration, - A Fishing Party. Marks's New Caricaturist, No. 51.**
 London, - Published by J.L. Marks, 91, Long Lane, Smithfield [n.d., c.1855].
 Coloured woodcut. 220 x 185mm (8¾ x 7¼"). £180
 Three anglers in a boat snag a crocodile.
 Stock: 61098

94. **Flare-Up, or a Fellow Feeling. Marks's New Caricaturist, No. 58.**
 London: - Published by J.L. Marks, 91, Long Lane, Smithfield [n.d., c.1835].
 Coloured woodcut. Sheet 210 x 165mm (8¼ x 6½").
 Slight creasing and staining. £85
 A man reads "Globe" newspaper report about a housefire, oblivious to the dangers of his own fire.
 Stock: 61097

95. **[Sweeps racing donkeys.]**
 Collet inv.t et del. Hancock sculp. London printed for R. Sayer at N°53 Fleet Street as the Act directs [n.d., c.1760].
 Etching. Sheet 140 x 200mm (5½ x 8"). Trimmed within plate, laid on album paper. £65
 Two chimney sweeps race donkeys down a country lane, a parody of horse racing.
 Stock: 61148

96. **[Untitled plate - 'The Petitioning Cantabs'.]**
 Publish'd 13th March 1786 By S. Watts N° 50 Strand.
 Etching with sepia wash. Sheet 175 x 265mm (7 x 10"). Trimmed to plate, laid on album paper. £260
 Four undergraduates approach a fat parson at a well-stocked dining table, begging for food. They say: "Behold! Sir your half starvd Petitioners"; "I can make a Norfolk Dumpling! Thanks be to Miss Diana Young for her instruction!"; "Allow us but a Mutton-Chop"; and "And your Petitioners shall ever pray". The parson retorts "No! Eating and drinking cloud yr understanding you shall have none".
 A satire on the ban of entertainments in private rooms by James Backhouse, the Dean (and parson here). Behind him stands Henry Gordon, butler of Trinity College, with a demonic tail. The BM identifies Diana Young as a courtesan who intended to give lectures on entertainment in private rooms at the college. *BM Satires 7017.*
 Stock: 61042

97. **[A maths lesson.]**

J.s Gillray inv. & Fect. [n.d., c.1780.]

Rare etching. 125 x 195mm (5 x 7¾), with large margins. Crease in right margin. £160

A governess teaching three children maths at a round table, handing a coin to one. The floor is littered with toys, including a racquet and a doll. *BM:*

1851,0901.1346, described as an unlettered proof but the remains of Gillray's signature visible on right.

Stock: 61301

98. **Cork and Feathers. ~ And so am I.**

[n.d., c.1770.]

Etching with hand colour. Sheet 120 x 80mm (4¾ x 3¼"). Trimmed within plate, some staining, laid on album paper. Cut and highlighted with silk? £140

A woman with a massive coiffure surmounted with huge feathers and a dress with a protruding rear supported by a 'cork-rump', a short-lived replacement for hoops. A small dog sits on her shelf-like posterior. Expertly cut and collaged with fabric.

Stock: 61134

99. **Dandy's Toilette. Dress'd.**

Publish'd by J. Le Petit. (20) Capel S.t. Dublin [n.d., c.1820.]

Fine coloured etching. Sheet 285 x 195mm (11¼ x 7¾"). Trimmed within plate. £240

A young man is being assisted by his manservant, who is engaged in using a clothes brush on his bright blue jacket, while the young man looks into a full length mirror, adjusting his high collar. The dandy wears a top hat of black silk, voluminous pair of trousers of green coloured cloth, tight narrow black boots with spurs, a very high, stiff white collar and a neck kerchief of white material with red coloured spots. A monocle hangs on a chain around his neck.

Stock: 61299

100. **Where are You A Driving too Spooney?**

[Monogram of an open hand] del. [n.d., c.1825.]

Coloured etching. Sheet 220 x 160mm (8¾ x 6¼"). Trimmed to printed border. £75

A man wearing fashionable sunglasses walks into the handle on a butcher's tray, poking himself in the eye. On the tray is a beef heart and kidneys.

Stock: 61326

101. **How do you like, Mem my light Summer Wig _ I'm told it will be all the rage.**

[n.d., c.1790?.]

Coloured etching. Sheet 155 x 105mm (6 x 4¼"). Trimmed from a larger sheet, laid on album paper. £75

A large woman with a large, curly wig. One of four satires of wigs on one plate.

Stock: 61102



102. **The able Doctor or America Swallowing the Bitter Draught.**

[London Magazine, n.d. c.1774]

Etching, plate 115 x 165mm (4½ x 6½"), good margins on three sides. Thread margin at bottom. Some time staining below title. £850

Satire on the The Boston Port Bill and the other Coercive Acts that were passed as a punishment for the 'Boston tea-party' (16 Dec. 1773).

America restrained by Lord Mansfield (1705-93), dressed in judges robes and wig, is force fed tea by North (1732-92). From his pocket hangs a paper inscribed "Boston Port Bill". Behind Mansfield stands Bute (1713-92) in Scots cap and kilt, holding a drawn sword, its blade inscribed "Military Law", pistols are thrust through his belt. John Montagu, 4th Earl of Sandwich (1718-92) holds down America's legs and lifts up her dress to peek. Watching behind Sandwich are representations of France and Spain. In the foreground is a torn document inscribed "Boston petition". An allegorical figure of Britannia averts her eyes as if shamed. In the background is the sea; on the horizon and on a minute scale are the spires of a town surrounded by ships, above is engraved, "Boston cannonaded". *BM 5226.*

Stock: 61284

103. **Two of a Trade can never Agree. 22**

[Charles Williams.] Pub.d Feb.y 1st 1806 by S W Fores 50 Piccadilly.

Coloured etching. Sheet 120 x 85mm (4¾ x 3¼"). Trimmed close to printed border, laid on album paper. £65

Two bewigged barristers argue. Legal interest.

George suggests this print belongs to a series of reduced versions of satires etched by Williams after other artists, in this case Isaac Cruikshank (1799, *BM 1948,0214.410*). *BM Satires 10667.*

Stock: 61105

104. **[The Adventures of Gil Blas] Doctors Andros & Oquetos.**

[n.d., c.1820.]

Watercolour on embossed card. Sheet 90 x 125mm (3½ x 5"). £95

A scene from Alain-René Lesage's 'L'Histoire de Gil Blas de Santillane'. When Don Vincent falls ill, the two doctors that arrive have opposing views about treatment.

Stock: 61103

105. **Drill. Why you infernal rascal how dare you stand there making such horrible ugly faces! _ Make the fly leave my nose Serjeant.**

Drawn & Etched by W. Heath. [n.d., c.1820.]
Hand coloured etching. Framed, sight size 170 x 230mm (6¾ x 9"). Framed over printed border, unexamined out of frame. £180
An angry Serjeant berates a soldier, who is standing to attention, as he pulls faces to dislodge a wasp on his nose.
Stock: 61188

106. **[Waterloo Banquet] The Glorious 18th of June.**

[Monogram of Paul Pry, pseudonym of William Heath]
Esq. del. Pub by T McLean 26 Haymarket [n.d. c.1829].
Etching with fine hand colour. Framed, sight size 370 x 255mm (14½ x 10"). Framed over printed border, unexamined out of frame. £280
Two drunken officers in dress uniform in disarray, one a Life Guard, the other a Hussar. The date suggests they have attended the Waterloo Banquet at Apsley House. *BM Satires: 15931*.
Stock: 61170

107. **Cost of a Waterloo Medal.**

[William Heath.] [Pub Oct 1st 1829 by T McLean 26 Haymarket Sole publisher of W.H.s Etchings.]
Coloured etching. Framed, sight size 220 x 320mm (8¾ x 12½"). Trimmed around title, losing inscriptions, framed over image on three sides, unexamined out of frame. £180
A French and a British soldier sit at ale-house table. The Frenchman hold out his grand Legion of Honour medal for comparison to what he describes as the 'nasty Waterloo medal - shabby - cost your Nation only two francs'. The Englishman answers with a good-humoured smile, 'That's true - but it - cost yours - A Napoleon!!!'. *BM Satires: 15868, an earlier state with Napoleon spelt 'Napolean'*.
Stock: 61171

108. **The Red Rover in Chase of a Free Trader.**

[n.d., c.1830.]
Coloured woodcut. Sheet 155 x 185mm (6 x 7¼"). Trimmed close to printed area. £80
A naval officer with a red, bulbous nose and a protruding belly runs up to a young woman.
Stock: 61096

109. **[Brentford Election 1802] Tis so hot! I'll return to the place whence I came.**

[by John Thomas Smith.] [1802]
Etching. 150 x 225mm (6 x 8¾"). Tear and abrasion in image centre bottom. £95
A view of the hustings of the 1802 Brentford Election, with the Devil sinking down in the middle. Watching are recognisable figures including Francis Burdett, Charles James Fox and Richard Brinsley Sheridan. The roof of the hustings is littered with missiles, including

dead cats. Boxing match bottom centre. *BM Satires 9884, with extensive description*.
Stock: 61146



110. **[Henry Brougham] Taxes upon every Article which enters into the Mouth, or covers the back, or is placed under the Foot...**

[n.d., c.1831.]
Rare etched broadside. Sheet 225 x 190mm (8¾ x 7½"). Trimmed close to printed border, corners snapped. £260
A broadside quoting Sydney Smith's squib in which Lord Chancellor Henry Brougham is represented as giving a description of the state of taxation to which British subjects are reduced.
Stock: 61082

111. **[Thomas Burke] Thoughts on a Regicide Peace. Frontispiece to a Pamphlet (which will never be published) [scored out with engraving but legible]. "He shall never accuse me of being the author of a peace with Regicide". Vide M.r Burkes Letter to a noble lord.**

J.S. f [James Sayers]. Pub.d by H. Humphrey new Bond Street 14 Octo.r 1796.
Etching. 380 x 260mm (15 x 10¼"), large margin on right. Some creasing. £180
Thomas Burke sleeps in an arm-chair, scowling with his arms folded. The top of his head is on fire, and the smoke contains his dream. In it Britannia plays a violin and an Austrian Grenadier plays a flute, reading from a music sheet titled 'A New Opera. Il Trattato di Pace'. To the left stands a French sansculotte on a map, one foot Britain, the other on the Netherlands; he holds a staff adorned with the head of Louis XVI, a key to 'Belgium' and a chain attached to the spine of a skeletal creature representing the Dutch Republic.
A satire published in anticipation of Burke's pamphlet, published 19 and 20 Oct., which was a violent attack on Malmesbury's peace mission. *BM Satires 8825*.
Stock: 61138



112. The true Effigies of the Members of the Calves Head Club, held on the 30.th of January 1734. in Suffolk Street in ye County of Middlesex. The Healths were To the Pious memory of Oliver Cromwell, Damn.n to the Race of ye Stuarts [...]

[n.d., c.1735.]

Scarce etching, Sheet 205 x 155mm (8 x 6"). Trimmed into plate, laid on album paper. Slight crease top left.

£380

Satire on young Whig supporters and their supposedly republican tendencies. A scene outside the Golden Eagle in Suffolk Street, near Charing Cross, with a mob around a bonfire. In the windows above are seven young gentlemen, one holding a calf's head and another, who is masked, brandishing an axe.

The original Calve's Head Club was said to be a republican secret society meeting in the 1690s. A dinner of young aristocrats was held on 30 January 1735, aping the earlier club, led to disorder when the mob found out what was occurring. *BM Satires* 2144.

Stock: 61309

113. John Bull in Perplexity or Ascendancy versus Union._ His progress they said depended on Ascendancy; and this, they told him was Ascendancy_ and consequently the only thing that could do him good.

Westminster Review No.19.

[Monogram of Paul Pry, pseudonym of William Heath.] Pub. by T. McLean 26 Haymarket London [n.d., c.1828].

Rare hand-coloured etching. Framed, sight size 255 x 440mm (10 x 17¼"). Framed over printed border, unexamined out of frame.

£280

A very large satirical scene showing the various politicians involved with the debate regarding Catholic emancipation. On the far left, Wellington and Robert Peel stand on the outskirts of a group of figures including Brougham, with a broom in his pocket, Burdett, Scarlett and Eldon. On the right the Duke of Cumberland dances with the devil and in the distance a waggon labelled 'Common State Waggon John Bull &

Co.' rushes towards the scene driven by George IV. *BM Satire* 15658.

Stock: 61230

114. [Catholic Relief Bill] How To Keep One's Place. AD. 1833. The public are inform'd that T McLean is the only publisher of P.Prys Caricatures - all those without his publication are Copies.

[Monogram of Paul Pry, pseudonym of William Heath]

Esq. Published March 1829 by T. McLean 26

Haymarket Caricatures daily brought out.

Coloured etching. Framed, sight size 245 x 340mm

(9¾ x 13½"). Framed close to printed border,

unexamined out of frame. Repaired tear in title near

"How". Slight foxing.

£190

The Duke of Clarence kneels before Pope Leo XII

proffering a cushion with the royal crown, with

Lyndhurst Wellington and Peel also genuflecting.

Flanking the Pope are the 'Queen of Heaven' a woman

with pinched waist and stomacher, a fat 'St Dominic',

'St Ursula' with her head under her arm and 'St Daniel'

(O'Connell), in wig and gown, holding a moneybag

inscribed 'Rent' and with a shillelagh against his left

shoulder.

A satire on the Duke of Clarence's uncompromising

speech in favour of Emancipation (February 23 1829).

It was expected that Clarence would be king by 1833;

he became William IV the next year. *BM Satires*:

15689.

Stock: 61168

115. [Catholic Relief Bill] __Finis__.

[Monogram of Paul Pry, pseudonym of William Heath]

Esq. Pub April 1829 by T McLean 26 Haymarket

where Caricatures are daily Publishing.

Coloured etching. Framed, sight size 350 x 240mm

(13¾ x 9½"). Framed over platemark, unexamined out

of frame.

£260

Satire on George IV's eventual assent to the Catholic

Relief Bill (to which he was strongly opposed). Te

King sits at a round library table and is poised to sign

the 'Catholic Rel[ief] Bill', a long document, partly

held up by Peel, who kneels. Close behind Peel are

Lyndhurst and Wellington; the former uses his mace to

block the coronation oath hanging on the wall, while

the Duke who screens from the King a portrait of

George III on the far wall. George IV's inkstand is

supported on an angrily watchful British Lion. In a

Gothic fireplace papers are burning: 'Petitions of the

People' and 'Vox-Po[puli]'. *BM Satires*: 15730.

Stock: 61161

116. [Catholic Relief Bill] Protestant Descendancy a pull at the Church.

[Monogram of Paul Pry, pseudonym of William Heath]

Esq. Pub March 19 1829 by T. McLean 26 Haymarket

where Political & other Cariactures are daily

Publishing.

Coloured etching. Framed, sight size 240 x 350mm

(9½ x 13¾"). Framed over printed border, unexamined

out of frame.

£280

A crowd of people gather in a churchyard as a man holds out a 'Petition to Parliament'. They are oblivious to the fact that the ground beneath them has been hollowed out and filled with gunpowder, with a fuse being laid by a priest, and that a crowd including Brougham, Mackintosh, Burdett, Peel and Wellington are pulling down the tower of the church onto their heads. In the background a procession of monks, priests and the Pope walks over a hill towards St Pauls Cathedral, while flames engulf the Monument. A satire on the Catholic Relief Bill. *BM Satire: 15701*. Stock: 61175

117. **[Chartism] A Couple of Cochranites. Fly Leaves No. 1.**

J. Leech. London: _ Published at the Punch Office . Lithograph. Sheet 265 x 190mm (10½ x 7½"). Laid on album paper. £130
Two street urchins attend a Chartist rally in Trafalgar Square, led by a 'Mr Cochrane', believing the goals are no 'Hincome Tax' and the 'Pastry cooks shops throw'd open to the people free, gratis, for nothink!!!'. By John Leech (1817-64). Stock: 61109

118. **A Transfer of East India Stock.**

J.S. [James Sayers] f. Published 25th Nov.r 1783 by Thomas Cornell, Bruton Street. Etching. Sheet 305 x 230mm (12 x 9"). Trimmed to plate, some creasing and spotting. £130
Charles James Fox carries the East India House through the gateway of St. James's Palace. He treads on a list of East India Company directors. A satire on Fox's attempts to bring the Company under the control of the government, particularly the sovereignty of India. *BM Satires 6271*. Stock: 61318

119. **The Exalted Reformer; or The Humours of Birmingham.**

[n.d, 1791.] Engraving. 175 x 110mm (7 x 4½"), large margins on 3 sides. £95
A scene of a cleric being burnt at the stake in a fire of his books. It was published to accompany a satirical article in "The Gentleman's and London Magazine: Or Monthly Chronologer", titled "Fate of the Un-Priestly Doctor". It reports to be an event in the Birmingham Riots of 1791, in which the mob targeted religious dissenters, including Joseph Priestly, who was forced to flee his home. Stock: 61106

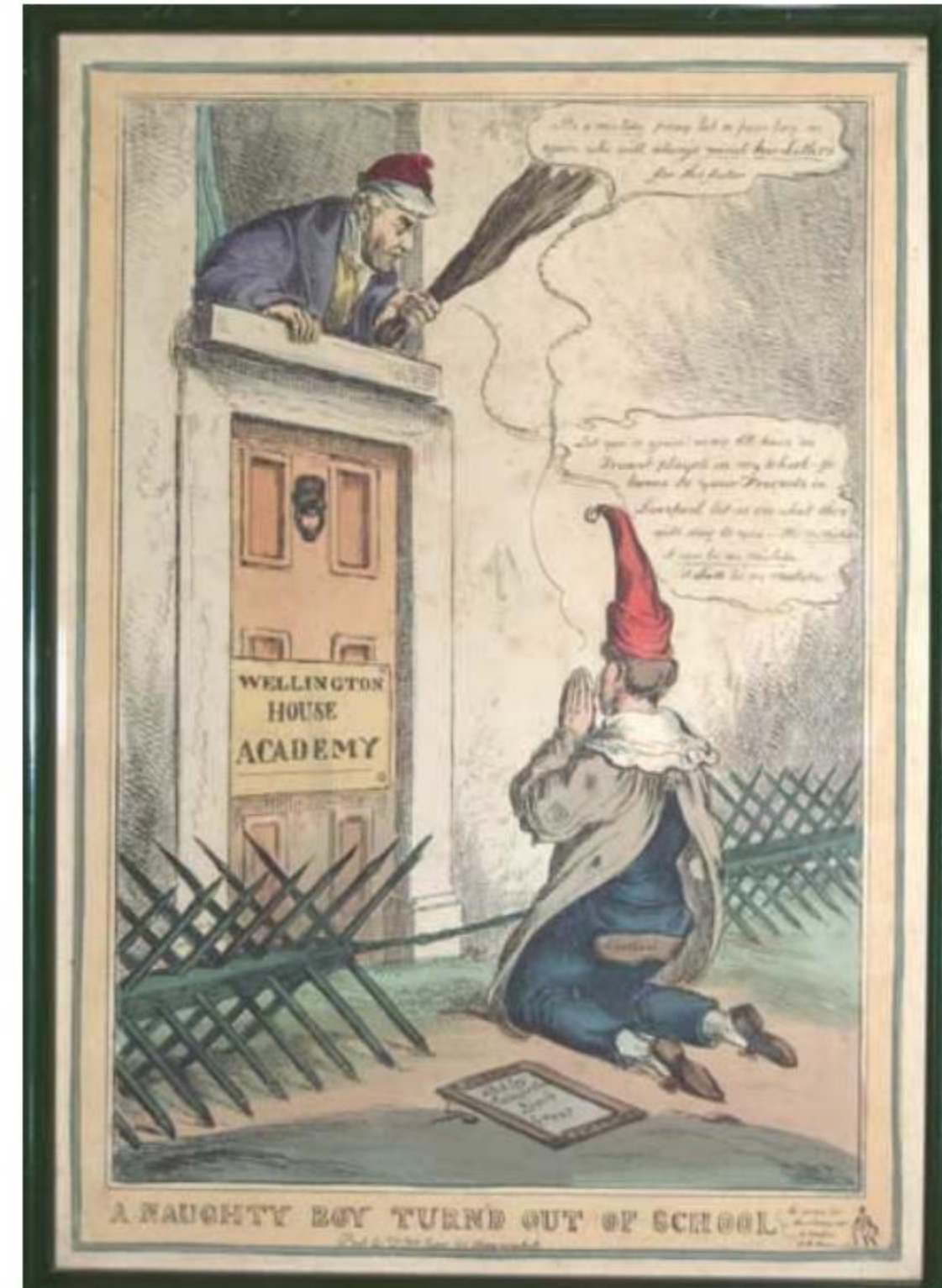
120. **[Charles James Fox & Frederick North] The Cole-Heavers. "Two virtuous Elves, / Taking care of themselves".**

[by James Gillray.] Pub.d April 16th 1783 by W. Humphrey, N.o 226, Strand. Etching, 18th century watermark. Sheet 235 x 315mm (9¼ x 12½"). Trimmed to image on three sides. £230
A scruffily-dressed Charles James Fox, with a fox's head and brush, holds open a sack marked 'For Private Use' for Frederick North to shovel guineas into. Empty

sacks hang on a wall under a scroll reading 'For the Use of the Publick'.

In April North returned to power as Home Secretary in an unlikely coalition with Fox, the radical Whig leader, only lasting to December.

'Cole' was slang for gold or money. *BM Satires 6213*. Stock: 61043



121. **[Wellington & William Huskisson] A Naughty Boy Turn'd out of School.**

[Monogram of Paul Pry, pseudonym of William Heath] he seems let them know who is master of th House Pub by T McLean 26 Haymarket. [n.d. c. May 1828]. Coloured etching. Framed. 245 x 350mm (9¾ x 13¾"). Unexamined out of frame. £230
Satire on the departure from Wellington's cabinet of William Huskisson, represented here as a schoolboy in a fool's cap kneeling before a closed door placarded 'Wellington House Academy'. Huskisson, who had entertained hopes of becoming prime minister before the position was offered to Wellington, voted against the government over the East Retford Bill and subsequently offered to resign 'as a matter of form, not substance' (DNB). Wellington, however, took him at his word and seized the opportunity to rid himself of an uncomfortable colleague. As a result Huskisson's friends Dudley, Palmerston and Grant, along with the Irish Secretary Lamb all resigned (their names are written on a slate next to Huskisson in the print), a situation described by the Duke as a 'mutiny'. *BM Satires: 15532*. Stock: 61195

122. **The Mitred Minuet.**

[London Magazine][1774.] Engraving. Sheet: 110 x 175mm (4½ x 7"). Crease. Some light staining. £360
Satire on the Quebec Act passed on the 22nd June 1774. American interest. Four bishops dance together around a piece of paper titled 'Quebec Bill', to the left of him are Lord Bute, in highland dress, Lord North and a third minister. *BM Satire 5228*. Stock: 61285

123. **Receiving Absolution for Past Heresies.**

Pl.2_

[Monogram of Paul Pry - William Heath.] Esq. Pub by T Mc Lean 26 Haymarket. [n.d. c.1830].

Etching with hand colour. Framed, sight size 240 x 335mm (9½ x 13¼") Framed over printed border, unexamined out of frame. £240

Satire on Catholic emancipation: a caricatured papal legation watch as a cardinal gives absolution to Lyndhurst, Peel, and Wellington, who kneel before them. *BM Satires: 15740.*

Stock: 61229

124. **[The Reform Act] John Bull's New Coat.**

C J Grant, del & sc. Pub by M Clarke Castle Street Cornhill Sept 16 1831.

Fine coloured etching. 320 x 270mm 12½ x 10½"). £220

John Bull shows off his patchwork coat, with squares marked 'Universal', 'Suffrage', 'no taxes', 'economy', etc., which he says is the work of '658 Lazy Tailors' (The House of Commons). He asks the opinion of four men, opponents of the Reform Act: the Duke of Wellington calls it 'a flimsy Bobtail - Your Constitution will be Ruin'd thro' it'; and Ernest Augustus, Duke of Cumberland says 'they have Cabbaged y'r Cloth most D____ly'. *Rare: not in BM Satires.*

Stock: 61324

125. **The Thistle Reel.**

[London Magazine, 1st March 1777.]

Etching. Sheet 210 x 120mm (8¼ x 4¾"). Trimmed to plate on left. £360

Three government ministers (William Murray, 1st Earl of Mansfield; Frederick North, 2nd Earl of Guilford; & John Stuart, 3rd Earl of Bute) dance around a thistle, watched over by a bagpipe-playing Devil. Lord Mansfield in judge's wig and gown holds the Quebec Bill. American interest.

An attack on the Government's policies in America (such as The Boston Port Bill and the other Coercive Acts) blaming Bute's Scottish influence. *BM Satires 5285.*

Stock: 61295

126. **[Wellington] The Field of Battersea.**

[Monogram of Paul Pry, pseudonym of William Heath] Esq. Pub March 1829 by T. Mclean 26 Haymarket.

Coloured etching. Framed, sight size 370 x 260mm (14½ x 10¼"). Framed close to printed border, unexamined out of frame. £320

Wellington, depicted with a lobster claw head, and wearing a monks habit and his customary boots, fires a pistol at the Earl of Winchelsea, who, making himself as thin as possible fires into the air.

Following Winchelsea's very public criticism of the Catholic Emancipation bill, Wellington challenged him to a duel. Wellington fired and missed, while Winchelsea fired into the air, whereupon a written apology was produced, though to Wellington's annoyance it did not originally contain the word 'apology'. *BM Satire: 15697.*

Stock: 61157



127. **[Wellington] The - Omni - Buss.**

William Heath. Pub Oct 3d 1829 by T. McLean 26 Haymarket - Sole Publisher of W H etchings.

Etching with fine hand colour. Framed, sight size 240 x 345mm (9½ x 17½"). Framed close to printed border, unexamined out of frame. £260

Satire of the British government as the newly-invented omnibus, with Wellington as driver, Peel (in police uniform as conductor) and George IV and Lady Conyngham as passengers. It is being pulled down a hill marked 'National Debt' by three horses with faces: in the centre is a John Bull, on the left an Irishman and the right a Scot.

By William Heath (1794/5 - 1840), ex-Captain of Dragoons. From 1827-9 he used the pseudonym Paul Pry (from the name of a character in a comedy of 1825 by John Poole; however the monogram was soon copied by other caricaturists (eg Sharpshooter), so Heath reverted to using his own name. *BM Satires: 15887.*

Stock: 61158

128. **[Wellington & French refugees] Refuge for the Destitute!!!**

W. Heath. Pub Aug. 26 1830 by T. McLean 26 Haymarket London

Coloured etching. Framed, sight size 230 x 335mm (9 x 13¼"). Framed over printed border, unexamined out of frame. £260

The Duke of Wellington sits on 'Arther's Seat', beckoning to refugees from the 1830 July Revolution (including Charles X wearing a fool's cap) and pointing to Holyrood Palace, on which is a devil playing a fiddle and saying 'Welcome to Holyrood'.

The exiled Bourbon king had first lived in Lulworth Castle in Dorset, but moved to Holyrood where he had lived during his exile during the French Revolution.

BM Satires 16235.

Stock: 61189

129. **[Wellington & the Repeal of the Test and Corporation Acts] Grand Battle of Lords Spiritual and Temporal or Political courage brought to the Test.**

[Monogram of Paul Pry, pseudonym of William Heath] Pub by T McLean 26 Haymarket. [n.d. c. May 1828].

Scarce coloured etching. Framed, sight size 235 x 350mm (9¼ x 13¾"). Framed over printed border, unexamined out of frame. £280

A tournament *melée*, with the riders attacking each other with bladders on the ends of sticks. In the centre is Wellington in dress uniform, one of the few not wearing medieval armour. His opponents include Eldon and the Dukes of Newcastle and Cumberland. A satire on the debates in the Lords on 17 & 21 April, 1828, on the Repeal of the Test and Corporation Acts *BM Satires: 15530*.
Stock: 61196

130. **[Wellington & income Tax] Daring & Impudent Robbery!!! Do villany, do, since you process to do't_Like workmen; I'll example you with thieving_Thieves for their robbery have authority_Shakespeare.**
William Heath. Pub. Oct. 6th. 1829 by T McLean 26 Haymarket sole publisher of WH's etchings. Fine coloured etching. Framed, sight size 255 x 360mm (10 x 14¼"). Framed over platemark, unexamined out of frame. £260
A satire on income tax. Wellington (in army uniform) takes a bag of money from John Bull's pocket while Robert Peel (dressed as one of his new policeman) takes his pocket watch.
By William Heath (1794/5 - 1840), ex-Captain of Dragoons. From 1827-9 he used the pseudonym Paul Pry (from the name of a character in a comedy of 1825 by John Poole; however the monogram was soon copied by other caricaturists (eg Sharpshooter), so Heath reverted to using his own name. *BM Satire 15875*.
Stock: 61169

131. **[Wellington & Peel] Those Fellows are a Great Nuisance - I Can't See - Havent Got my Spectacles Bob.**
W. Heath. Pub March 21 1831 by T McLean 26 Haymarket. Coloured etching. Framed, sight size 230 x 340mm (9 x 13½"). Some staining, framed over printed border, unexamined out of frame. Slight foxing. £180
Wellington, guided by Peel, hurries after a man carrying a placard on a pole with the message headed 'Reform in Parliament'. *BM Satire: 16614*.
Stock: 61178

132. **[Wellington] The Swell-Mob - Milling the Glaze.**
W.H. [William Heath] Pub May 2d 1831 by T McLean 26 Haymarket. Coloured etching. Framed, sight size 230 x 340mm (9 x 13½"). Framed over printed border, repaired tear in title; unexamined out of frame. £180
A street scene with ragged Tories smashing windows illuminated for the dissolution of Parliament. From left to right are Peel, Londonderry, Wellington, Eldon, Scarlett (dressed as a woman) and Ellenborough. Wellington aims a handful of mud at the king's cypher on a wall.
Lord Grey called a general election hoping for a better majority for his Whig government, leading to demonstrations by the Tories, although the windows of Wellington's home, Apsley House, were also smashed.

'Mill the glaze' was slang for 'break a window'; the 'swell mob' were pickpockets who dressed respectably to blend in. *BM Satire: 15701*.
Stock: 61177

133. **[Wellington and the Catholic Relief Bill] Doing Homage. _Thus they in lowliest plight, repentant bow_Mil[ton].**
[Monogram of Paul Pry, pseudonym of William Heath] Esq. Pub by T McLean 26 Haymarket where Political and other Caricatures are daily Pub. [n.d. c.1830.] Coloured etching. Framed. 260 x 370mm (10¼ x 14½"). Framed over platemark, unexamined out of frame. £240
One of many attacks on Peel and the Duke of Wellington, introducers of Catholic Emancipation. Here they pay homage to the Pope, with Wellington kissing the papal foot. *BM Satires: 15660*.
Stock: 61194



134. **[George IV & Wellington] Great Connoisseurs examining a celebrated Cabinet Picture.**
T.H.J. [Thomas Howell Jones] fec.t. London Pub.d 1830, by S.W. Fores, 41 Picadilly. Coloured etching. Sheet 235 x 330mm (9¼ x 13"). Trimmed within plate. Time stained. £280
George IV, Lady Conyngham and the Duke of Cumberland examine a new portrait of the Duke of Wellington, expressing negative views of the increasingly unpopular Prime Minister. *BM Satires 16048*.
Stock: 61130

135. **[Wellington] That Old Thief wants to run away with my Bread and Butter.**
[by William Heath.] Pub May 8 1830 by T. McLean 26 Haymarket. Coloured etching. Framed, sight size 260 x 380mm (10¼ x 15"). Unexamined out of frame. £280
The Prime Minister, the Duke of Wellington, starts in surprise as a skeleton dress in black, leans in to take bread and butter from a larder.
The new sliding scale of duty in the Importation of Corn Act 1828 did not reduce the price of bread enough to allieviate the suffering of the rural poor. *BM Satires 16115*.
Stock: 61156

136. **[Wellington] Blind Mans Buff with the poor. There is none so Blind as him who will not see.**

William Heath. Pub Feb 12. 1830 by T. McLean 26 Haymarket - Sole Publishers of WH's etchings. Coloured etching. Framed, sight size. 260 x 370mm (10¼ x 17½"). Framed over platemark, unexamined out of frame. £190

Wellington as Prime Minister, in civilian dress but wearing a military medal, stands with closed eyes, bending forward and extending his arms, surrounded by ragged and starving men and women. He says: 'I can't See you'. Some cry, 'Pray open your eyes'; others, 'have pity on us'. A woman seated on the ground, holding a child, extends a hand; a man holds out his hat for alms. This was an attack on Wellington for his Corn Law, which put punitive duty on imports, to protect English landowners but keeping the price of bread high despite food shortages. Despite many opponents (including Karl Marx) the Corn laws lasted until 1846. *BM: 16032.*

Stock: 61159



137. **[Wellington] John Bull asking a few questions of Orator Mum. - Shall I vouchsafe your worship a word or two - Shakespeare.**

[Monogram of Paul Pry, pseudonym of William Heath.] Pub by T McLean 26 Haymarket where Political and other Caricatures are daily Published the largest collection in England. [n.d. c. February 1829.] Fine coloured etching. Framed, sight size 235 x 345mm (9¼ x 13½"). Framed over printed border, unexamined out of frame. £280

John Bull questions Prime Minister the Duke of Wellington about the 'Little Queen' (Mary II of Portugal who had been recently deposed by her uncle Miguel) and the Catholic Relief Bill. Wellington, dressed like an undertaker, keeps 'mum'. Wellington had concealed his intention to bring in Emancipation till a day or two before the opening of Parliament, thus aggravating Tory resentment. He also silently supported Miguel while expressing neutrality. *BM Satires: 15659.*

Stock: 61173

138. **[Wellington] Leaving the House of Lords-Through the Assembled Commons. A Scene in Palace Yard.**

[Monogram of Paul Pry, pseudonym of William Heath] Esq. Pub March 1829 by T McLean 26 Haymarket London.

Coloured etching. Framed, sight size 240 x 340mm (9½ x 13½"). Framed over printed border, unexamined out of frame. £220

Satire on the softening of the Duke of Wellington's stance towards Catholic Emancipation. Wellington rides determinedly through an angry proletarian crowd protesting 'No popery / No Catholic ministers'. As the vote on Catholic Relief approached, inflammatory bills with woodcuts of Popish tortures and other devices had been distributed to inflame the populace against Emancipation. *BM Satires: 15694.*

Stock: 61198

139. **[George IV] Gudgeon Fishing a la Conservatory.**

[Charles Williams.] Pub.d July 1811 by S.W. Fores 50 Piccadilly.

Coloured etching. Trimmed within plate, mounted on album paper at corners. £260

The Prince Regent presides over a fête held to honour the Duchesse d'Angoulême, daughter of Louis XVI. The ladies hold fishing rods, with which they try to catch goldfish in a pool in the centre of the table.

One of the guests is Richard Brinsley Sheridan, who holds a paper 'Nominal Subscribers to the Humbug Theatre', a reference to his raising funds for rebuilding Drury Lane Theatre. *BM Satires 11729, with extensive description.*

Stock: 61133

140. **[John Horne Tooke] The Apostate Parson. [It] is true I have Suffer'd the infectious hand of a Bishop to be wav'd over me, whose Imposition like the Sop given to Judas is only a Signal for the Devil to enter. [&c].**

[Publish'd as the Act directs April 14th 1772, by W. Darling, Engraver, Great Newport Street.]

Etching. Sheet 195 x 240mm (7¾ x 9½") Trimmed, losing either end of secondary title and publication line. £130

A bishop, standing behind an altar-rail, holds out both hands over the head of a kneeling clergyman. One demon kneels on the ground beside the latter, while another has crept under his cassock. Behind is a trunk, with a list of expensive clothes.

A satire on the ordination of John Horne Tooke, quoting a letter of his to Wilkes in 1766. The trunk of clothes is one Tooke sent to Wilkes in Paris: after they quarrelled Tooke accused Wilkes of pawning them. *BM Satires 4948.*

Stock: 61149

141. **Yankee Courtship or a Hint to Jonathan.
N° IX. Let me alon can't yer Jonathan? / Let
yer alone, why I aint a touching yer am I? / No!
but aint you goint to?**

S.L.M. [n.d., c. 1840.]

Coloured lithograph. 250 x 175mm (9¾ x 7"). Album
paper pasted over left edge, spotting. £140

A woman flirts with a long-haired man, his wide-
brimmed hat upside-down on the floor. American
connections.

Stock: 61316



142. **[George IV & Wellington] A Political
Reflection.**

[Monogram of Paul Pry, pseudonym of William
Heath.] Esq. Pub. by T. McLean 26 Haymarket
London.

Coloured etching. Framed, sight size 240 x 350mm
(9½ x 13¾"). Creased, framed over printed border,
unexamined out of frame. £280

A scene in a nursery in which the 'Great Babe' George
IV lies asleep in a cradle watched over by his mistress
Lady Conyngham. On the right Wellington lowers the
crown on to his head as he admires himself in the
mirror. On the floor is a model of Buckingham Palace
as reconstructed by Nash and a toy giraffe. Children's
toys interest. A satire of Lady Conyngham's use of her
influence over George to support Wellington. *BM
Satire 15521.*

Stock: 61172

143. **[George IV as Prince of Wales]
Barataria.**

J.S. Publ. 11.th March 1789 by Tho.s Cornell Bruton
Street.

Etching. 300 x 335mm (11¾ x 13¼") very large
margins. Central crease and tears reinforced with tape.
£170

The Prince of Wales is seated in a magnificent dining-
hall before a bare table. The Duke of Leinster offers
him across the table a dish of 'Potatoes from Leinster';
the Prince extends his arms to take them, but turns his
head to look at the forbidding Thurlow, dressed as a
doctor, who stands on his right.

A satire of the Irish offer to the Prince of an
unrestricted Regency by James Sayers. Here Ireland is
called Barataria (the non-existant island that Sancho
Panza is offered governorship of, in 'Don Quixote'), a
term used in satirical letters in the style of Junius
published in newspapers. *BM Satires 7517.*

Stock: 61144

144. **[George IV & Wellington] Political
Conveyancer.**

[Monogram of Paul Pry, pseudonym of William Heath]
Esq. Pub by T McLean 26 Haymarket [n.d. c.1829].

Fine coloured etching. Framed, sight size 235 x
325mm (9¼ x 12¾"). Framed over printed border,
unexamined out of frame. £280

A gouty George IV is supported by a stick and his
mistress, Lady Conyngham. Wellington stands before
him, but it is Robert Peel who speaks to the king,
through a speaking trumpet that enters Wellington's ear
and protrudes from his mouth. Both the king and
Conyngham express the desire to keep Peel at a
distance.

Peel, the Home Secretary at this time, had angered the
king by his attitude during the ministerial crisis before
Canning's appointment in 1827. *BM Satires: 15503.*

Stock: 61167

145. **[William IV] The New Landlords First
Orders - open the park for the people quick I
say - Shakespeare.**

W Heath. Pub by T McLean 26 Haymarket July 15
1830.

Coloured etching. Framed, sight size 255 x 365mm (10
x 14½"). Framed over platemark, unexamined out of
frame. Time staining. £220

A satire on the new king's order that passage be opened
from Waterloo Place to St James's Park. William, in
admiral's uniform (referencing his earlier position of
Lord High Admiral) instructs two workmen (Peel and
Wellington) to create the passage ('you must pull hem
rails down again I'm not going to shut out my tenants').
By William Heath (1794/5 - 1840), ex-Captain of
Dragoons. From 1827-9 he used the pseudonym Paul
Pry (from the name of a character in a comedy of 1825
by John Poole; however the monogram was soon
copied by other caricaturists (eg Sharpshooter), so
Heath reverted to using his own name. *BM Satires:
16167.*

Stock: 61163

146. **Fishing in Troubled Waters, or The
Consequence of invading Matrimonial Rights
& Privileges.**

Pub.d by Pyall & Hunt, 18 Tavistock Street [n.d.,
1824-5].

Coloured etching. Sheet 255 x 340mm (10 x 13½").
Trimmed to image on three sides, creased, mounted in
album paper. £260

An angling cleric comes to blows with a fishwife,
accidently pulling his own wig off with his rod and
line.

Apparently a satire on the Church's interference with
marital law. *Not in BM Satires. Hunt 62. Ex: Collection
of David Beazley.*

Stock: 61132

147. **King's Frauds of London Detected. Page 92.**

[London: Alexander Hogg, 1778.]

Rare engraving. 155 x 85mm (6 x 3¼"), with very large margins. £80

A man is propositioned by a prostitute. With a four-line verse underneath.

A plate from Richard King's "The Frauds of London Detected; or a Warning-Piece against the Iniquitous Practices of That Metropolis".

Stock: 61113

148. **Meetings.**

[n.d., c.1830.]

Coloured woodcut. Sheet 160 x 185mm (6¼ x 7¼").

Trimmed close to printed border, repaired tear entering image. £80

An old lady holding a prayer book asks a man if he knows of a meeting nearby. The man, who is dressed is good but worn-out clothes, replies that he is holding a meeting of his creditors and would be offering only 'Five Farthings in the Pound'.

A 'meeting' was a name for a Protestant dissenter.

Stock: 61095

149. **A Po-lice-Man Vot Does His Duty.**

London: Published by J.L. Marks, 91 Long Lane, Smithfield [n.d., c.1850].

Coloured woodcut. Sheet 190 x 140mm (7½ x 5½").

Trimmed close to printed border, tears taped. £75

A policeman attempts to seize a boys piece of bread and butter.

Stock: 61094



150. **[Wellington] Speech the First 1830. There Never Was Such Times!!!**

William Heath. Pub Feb.y 7 1830 by T. McLean 26 Haymarket.

Etching with fine hand colour. 255 x 350mm (10 x 13¾"), watermarked 1829. Small margins. £260

The Duke of Wellington, dressed like a monarch, sits in front of several large money-bags. An agricultural labourer stand before him, a spade with a skull and cross-bones in one hand, hat outstretched to beg in the other. The Duke says 'Money is not scarce - There never was a period when Money was less wanted -I beg to observe that there is more money in circulation now than there ever was at any period'.

A satire on William IV's speech, agricultural distress and allegations of currency shortages.

By 1830 piracy had forced Heath to drop his Paul Pry persona. *BM Satire: 16028.*

Stock: 61312

151. **[Wellington] Morning. Nigth [sic]. Scene in the Island of Jersey. Scene in the Duchy of Lancaster.**

[Monogram of Paul Pry, pseudonym of William Heath] esq. Pub by T. McLean 26 Haymarket. caricatures daily published [n.d., c.1829].

Etching with fine hand colour. 370 x 260mm (14½ x 10¼"). Small margins. £260

Satire commenting on Wellington's relationships with cousins Sarah Villiers, Countess of Jersey and Harriet Arbuthnot. Lady Villiers was often ridiculed for 'affecting great intimacy with the Duke'. Harriet Arbuthnot and her husband Charles however, did have a close relationship with Wellington who promoted Charles Arbuthnot from the Department of Woods and Trees to Chancellor of the Duchy of Lancaster.

Of interest is the extra text around the top of the plate, issuing for the small figure of Paul Pry: 'I'm sorry to intrude but some dirty Rogue has lately been copying my caricatures- robbing us of our ideas & just profit-may I ask of my Friends not to purchase unless they see the Publisher T. McLeans name at the bottom, all others are copies P. Pry'. This piracy led Heath to drop Pry by 1830. *BM Satire: 15717.*

Stock: 61311

152. **Now Tomkins stop till I Say Fire!! another go I think will do him up.**

London Pub.d by O Hodgson 111 Fleet St. [n.d., c.1838.]

Coloured lithograph. Sheet 170 x 260mm (6¾ x 10¼"). Creasing on left margins. Trimmed. £60

Two city types shoot at a songbird.

Stock: 61330

153. **The Laughing Stock No. 7. I say Tomkins which Eye do you shut when you shoots? _ O for a common shot I [don't care?] which I shuts but when I shoots flying I shuts em both of course.**

London Pub.d by O Hodgson 10 Cloth Fair [n.d., c.1832.]

Coloured lithograph. Sheet 160 x 240mm (6¼ x 9½"). Punchline weakly inked, laid on album paper.

Trimmed. £90

Two city types out shooting discuss their techniques, the skyline of London behind.

Stock: 61328

154. **Any sport Gentlemen? - Sport to be sure, we just saw an hare runningup a tree so we both fired and down it came. we knows what we are about you see.**

London Pub.d by O Hodgson 10 Cloth Fair [n.d., c.1832.]

Coloured lithograph. Sheet 150 x 220mm (6 x 8¾").

Some staining at top. Trimmed.

£70

A city type hold up a squirrel he has mistaken for a hare.

Stock: 61329

155. **The Members' Plate. Sir Maurice: "I say old fellow, I shall have to make the running this time! If you hand't been in the Coalition Handicap, you would'nt have had all that weight to carry!!".**

[W. Henley, 1. Southgate Street, Gloucester, c.1860.]
Scarce wood engraving. Sheet 115 x 205mm (4½ x 8"), on Whatman laid paper. Trimmed, losing publication line, laid on album paper. £160

One jockey addresses another, who has a Chinese man riding pillion.

Stock: 61044

156. **[Vinegar Valentine] Abroad You're Quite the Masher and Smoke Your Cigarette! At Home You Are a Puppy Whom No One Cares to Pet!**

[n.d., c.1850.]

Photo lithograph, printed in black and red. Sheet (unfolded) 375 x 130mm (14½ x 5"). Very slight toning of edges. £70

A portrait of a dandy with monocle, cigarette and cane, unfolds to reveal a bulldog on a chain lunging at a cat. Vinegar Valentines are rather unflattering and often insulting; some addressed to trades and professions, perhaps given to customers to their suppliers, rather than true valentines.

Stock: 61325

157. **Andromeda. Pl. XIII.**

[n.d., c.1840.]

Stipple. 200 x 120mm (8 x 4¾"). £45

The constellation Andromeda, depicting the maiden chained to a rock, rescued from the seamonster Cetus by Perseus.

Stock: 61058

158. **Fig. 1. Observatoire portatif. Fig. 2. Maniere d'établir une Horloge Astronomique à terre.**

Benard Direx. [Paris, c.1780.]

Engraving, 18th century watermark. 280 x 400mm (11 x 15¾"). Binding folds, slight ink offset, stains. £130

An illustration of the portable observatory used by astronomers William Wales and William Bayly on James Cook's Second Voyage (1772-5), on which their objective was to test how effective Larcum Kendall's K1 chronometer was in measuring longitude at sea. This observatory would have been erected to compare results.

Engraved by Jacques-François Benard for a French edition of Wales & Bayley's rare 'The Original Astronomical Observations, made in the course of a Voyage towards the South Pole, and Round the World, in His Majesty's Ships the Resolution and Adventure'.

Stock: 61059

159. **A Green House. Executed for Geo.r Farrant, Esq.r Upper Brook Street. Plate 14.**

London Published Sept.r 1.st 1806 by J. Taylor 59

High Holburn.

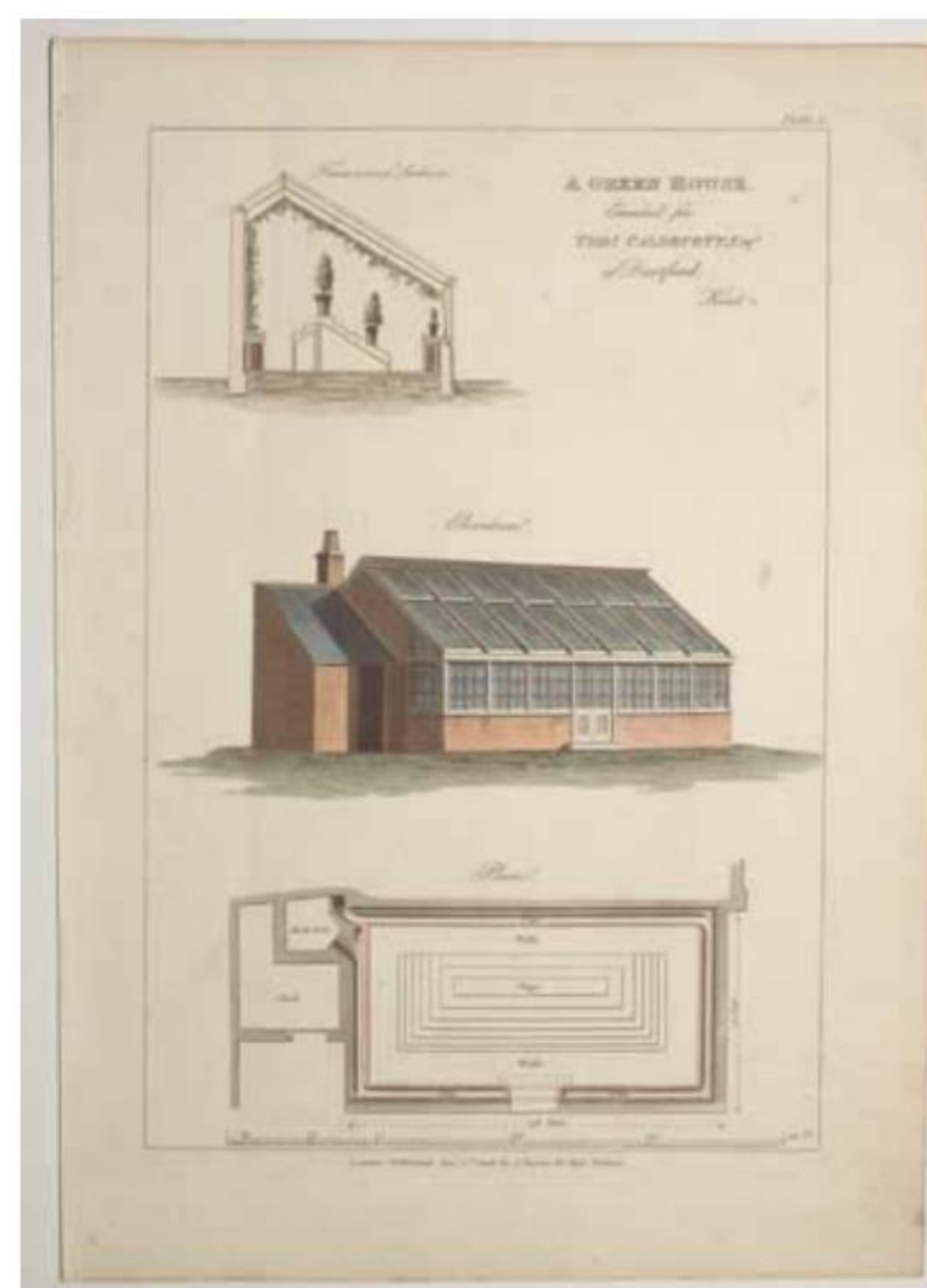
Etching with aquatint hand colour, sheet 345 x 240mm (13½ x 9½"), large margins on 2 sides. Trimmed to plate on left. £130

A plan and views of a Greenhouse as an uppper story extenstion to a townhouse on Upper Brook Street in Mayfair, London.

From surveyor and builder George Tod's 'Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c. Recently built in different parts of England, for various noblemen and gentlemen.'

Sir George Farrant (c1770-1844) was a Barrister and Deputy Lieutenant and Magistrate for the County of Middlesex.

Stock: 61126



160. **A Green House Executed for Tho.s Caldecott, Esq.r at Dartford, Kent. Plate 5.**

London Published Sept.r 1.st 1806 by J. Taylor 59

High Holburn.

Etching with aquatint hand colour, watermark John Wise 1804, sheet 345 x 240mm (13½ x 9½"), large margins on 2 sides. Trimmed to plate on left. A few tiny holes on left edge. £130

A plan and views of a Greenhouse.

From surveyor and builder George Tod's 'Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c. Recently built in different parts of England, for various noblemen and gentlemen.'

Thomas Caldecott (1744 - 1833) was a barrister, bibliophile and Shakespearean student.

Stock: 61122

161. **A Green House and Hot House Executed for Her Majesty at Frogmore Berks. Plate 19.**

London Published Sept.r 1. 1806 by J. Taylor 59 High

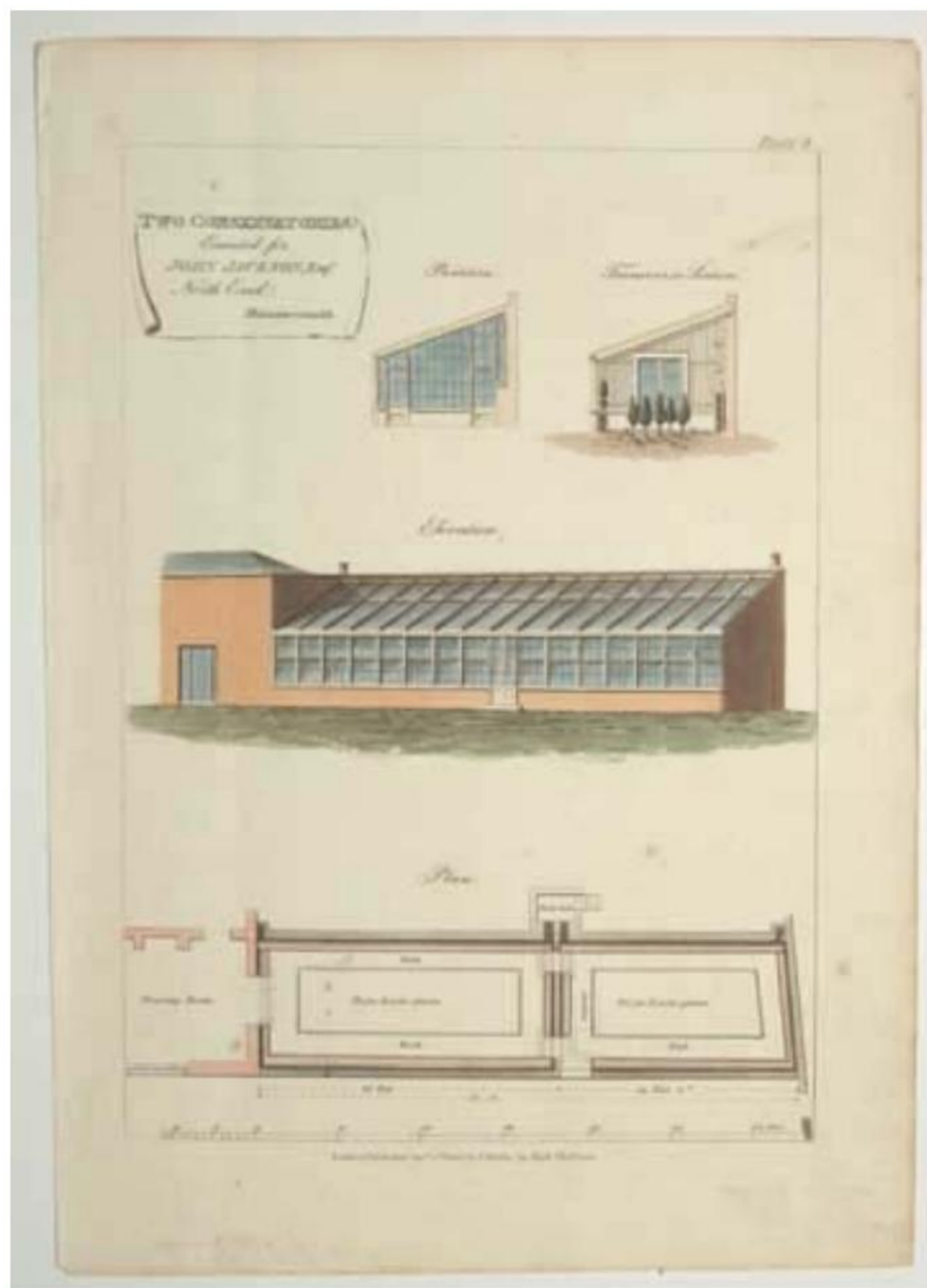
Holburn.

Etching with aquatint hand colour, sheet 345 x 240mm (13½ x 9½"), large margins on 3 sides. Trimmed to plate on left. £130

A plan and views of a Greenhouse at Frogmore in Berkshire.

From surveyor and builder George Tod's 'Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c. Recently built in different parts of England, for various noblemen and gentlemen.'

Stock: 61120



162. Two Conservatories. Executed for John Jackson, Esq.r North End, Hammersmith. Plate 8.

London Published Sept.r 1.st 1806 by J. Taylor 59 High Holburn.

Etching with aquatint hand colour, sheet 345 x 240mm (13½ x 9½"), large margins on 2 sides. Trimmed to plate on left. A few tiny holes on left edge. £130

A plan and views of a Greenhouse.

From surveyor and builder George Tod's 'Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c. Recently built in different parts of England, for various noblemen and gentlemen.'

This John Jackson may be the Yorkshire born (1778-1831) portrait painter. He moved to London in 1804. He began studying at the Royal Academy schools and by 1807 had established himself as a portrait painter specialising in watercolour portraits. He became an associate of the Royal Academy in 1816 and was elected an academician two years later.

Stock: 61121

163. A Green House. Executed for Rich.d Dickinson, Esq.r Hendon, Midd.x. Plate 6.

London Published Sept.r 1.st 1806 by J. Taylor 59 High Holburn.

Etching with aquatint hand colour, sheet 345 x 240mm (13½ x 9½"), large margins on 2 sides. Trimmed to plate on left. Light staining. A few tiny holes on left edge. £130

A plan and views of a Greenhouse.

From surveyor and builder George Tod's 'Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c. Recently built in different parts of England, for various noblemen and gentlemen.'

Stock: 61127

164. A Pine House. Executed for The Right Honourable Lord Heathfield, Nutwell Court, Devon. Plate 14.

London Published Sept.r 1.st 1806 by J. Taylor 59 High Holburn.

Etching with aquatint hand colour, sheet 345 x 240mm (13½ x 9½"), large margins on 2 sides. Trimmed to plate on left. A few tiny holes on left edge. £130

A plan and views of a Greenhouse for growing pineapples.

From surveyor and builder George Tod's 'Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c. Recently built in different parts of England, for various noblemen and gentlemen.'

This greenhouse was probably built when General Francis Augustus Eliott, 2nd Baron Heathfield (1750-1813) largely demolished the family home at Nutwell and built in its place a neo-classical house faced with tiles imitating Portland stone, an undertaking which he completed c.1800.

Stock: 61123

165. A Green House. Executed for J. E. Liebenrood, Esq.r at Prospect Hill near Reading, Berks. Plate 3.

London Published Sept.r 1.st 1806 by J. Taylor 59 High Holburn.

Etching with aquatint hand colour, John Vine 1804 watermark; plate 320 x 235mm (12½ x 9¼"). Trimmed to platemark. Staining at top right. £130

A plan and views of a Greenhouse.

From surveyor and builder George Tod's 'Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c. Recently built in different parts of England, for various noblemen and gentlemen.'

The Mansion House (and originally named Prospect House), was built by John Liebenrood in the late 18th century. John Engelberts Liebenrood (1754-1821) was born in Germany in 1754. His birth name was John Engelberts Ziegenbein and he immigrated to England to live with his great uncle John George Liebenrood, a very wealthy merchant in Purley. When his uncle died in 1795 he inherited his fortune and in accordance with the will changed his name to Liebenrood.

Stock: 61124

166. A Peachery & Green House. Executed for The Rev.d Primatt Knapp, Shenley End, Bucks. Plate 26.

London Published Sept.r 1.st 1806 by J. Taylor 59 High Holburn.

Etching with aquatint hand colour, sheet 345 x 240mm (13½ x 9½"), large margins on 2 sides. Trimmed to plate on left. £130

A plan and views of a Greenhouse.

From surveyor and builder George Tod's 'Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c. Recently built in different parts of England, for various noblemen and gentlemen.'

Primatt Knapp, rector of Shenley (1730-93) was father of botanist John Leonard Knapp (1767-1845).

Stock: 61125

167. John Tradescant (the younger.)]

[Physick Gardener to Cha.s I.]

[n.d. c.1800]

Proof before letters. Stipple with etching, sheet 245 x 160mm (9¾ x 6¼"). Trimmed within plate and glued to album sheet. £95

Half length portrait of John Tradescant the younger (1608-62) with shoulder length curled hair and short beard. His left hand sits at chest, holding key on chain. Tradescant was a botanist and gardener and son of John Tradescant the Elder. The standard author abbreviation Trad. is applied to species he described. *W* 2966-3.

Stock: 61117

168. John Tradescant (the younger.) Physick Gardener to Cha.s I. "From a Drawing" - Woodburn's Gallery. [in pencil]

[n.d. c.1800]

Stipple with etching, plate 185 x 135mm (7¼ x 5½"). Tipped into album sheet. £65

Half length portrait of John Tradescant the younger (1608-62) with shoulder length curled hair and short beard. His left hand sits at chest, holding key on chain. Tradescant was a botanist and gardener and son of John Tradescant the Elder. The standard author abbreviation Trad. is applied to species he described. *W* 2966-3.

Stock: 61116

169. Ayscough's Universal Microscope.

[n.d., c.1755.]

Engraving. Sheet 105 x 170mm (4¼ x 6¾"). £95

An illustration of a version of Ayscough's Universal Microscope, designed to operate from a box disguised as a two-volume book.

James Ayscough (1720-59) was an optician and designer and maker of scientific instruments, with a shop in London 1740-9. From 1755 until his death he wrote a daily register of the weather, with a barometric reading of pressure and two temperature readings per day, to the Gentleman's Magazine.

Stock: 61319

170. Zacharias Iansen, Sive Ioannides primus Conspiciliorum inventor.

Berckman. J.v. Meurs Sculp. [n.d. c.1655]

Engraving, sheet 330 x 270mm (13 x 10½"). Trimmed and tipped into album sheet. £140

Half length portrait of Dutch spectacle maker Zacharias Janssen (c.1580-c.1638) within a frame. Also known as Zacharias Jansen or Sacharias Jansen; he is associated with the invention of the first optical

telescope and/or the first truly compound microscope, but these claims (made 20 years after his death) may be fabrications put forward by his son.

Hendrick Berckman (1629 – buried 27 March 1679) was a Dutch Golden Age painter.

Jacob van Meurs (c.1619 - c. 1680) was a Dutch engraver and publisher from Amsterdam.

Stock: 61118

171. Humming-birds _ or _ a Dandy Trio.

J.S. Esq.r [John Sheringham] del. G. Cruik.k etch'd.

Pub.d by Tho.s McLean, 25, Haymarket, Aug.t. 1st 1835.

Etching. Sheet 240 x 340mm (9½ x 13¼"). Trimmed into printed border, laid on album paper with some cockling. £160

Three dandies play musical instruments and sing in an opulent living room, one playing a flageolet while admiring himself in a mirror. Sharing a sofa with a lutenist is a grotesquely clipped poodle suckling puppies.

First published by Hannah Humphrey in 1819. *BM Satires 13446; Cohn 1216.*

Stock: 61048

172. [A woman archer.]

[illegible signature, 'Hibbert'] [n.d., c.1837.]

Scarce amateur pen lithograph. Sheet 360 x 260mm (14¼ x 10¼"). Creased. £140

A woman striking the bull's eye on a target.

Stock: 61247



173. To the Royal Company of Archers, this Portrait of D.r Nathaniel Spens, a favourite Member in the Uniform of a Scottish Archer is respectfully dedicated by their most Obedient Humble Servant, John Beugo.

Painted by Sir Henry Raeburn. Engraved by J. Beugo. The Property of and Published by P. Muir, Archer's Hall, Edinburgh.

Mixed-method engraving. 670 x 450mm (26¼ x 17¾") very large margins. Crack in right plate mark repaired.

£320

A full length portrait of Dr Nathaniel Spens (1728-1815), Scottish physician, in quasi-military uniform drawing a bow. At his feet is a clump of thistles. The plate was first published by Beugo in 1796. 'P. Muir' is probably Peter Muir (1809-86), Bowmaker to the Royal Company of Archers from 1829 to 1877.
Stock: 61261

174. Will You have a game of Skittles with us to night M.r Flanagan? / I would with pleasure M.r Raffata but I am larning the Piano and playing Skittles will spoil the delicacy of my touch.

London Pub.d by O Hodgson 111 Fleet St. [n.d., c.1838.]
Coloured lithograph. Sheet 180 x 260mm (7 x 10¼).
Trimmed at top. Right corner missing in lower margin.
£80

A road builder using a compactor worries about how skittles would affect his hands.
Stock: 61327

175. La discesa dal Vesuvio.

Miglioloto Edit. Lit. in Napoli. Nappa sis. [n.d., c.1840.]
Very rare lithograph with fine hand colour, sheet 250 x 325mm (9¾ x 12¾"). Slightly dirty £140
A view of people climbing and descending Mount Vesuvius, they use walking sticks and attach themselves to partners to make the treacherous path of loose rubble less dangerous. One woman is carried in a chair by two men.
Stock: 61128

176. A Good Bite or Swallowing the Bait.

T.L. W.H. [William Heath] fecit. Pub May 15th 1823 by G Humphrey 24 St James St & 74 New Bond St.
Etching with fine hand colour. 130 x 165mm (5 x 6½"), paper watermarked 'J Whatman 1832', with very large margins. £130
Two men stand on a river-bank fishing disconsolately; one short and obese, the other tall and thin. The latter hooks a frog. Close behind them a hound is furtively devouring fish which lie on the grass. *BM Satires 14579.*
Stock: 61110

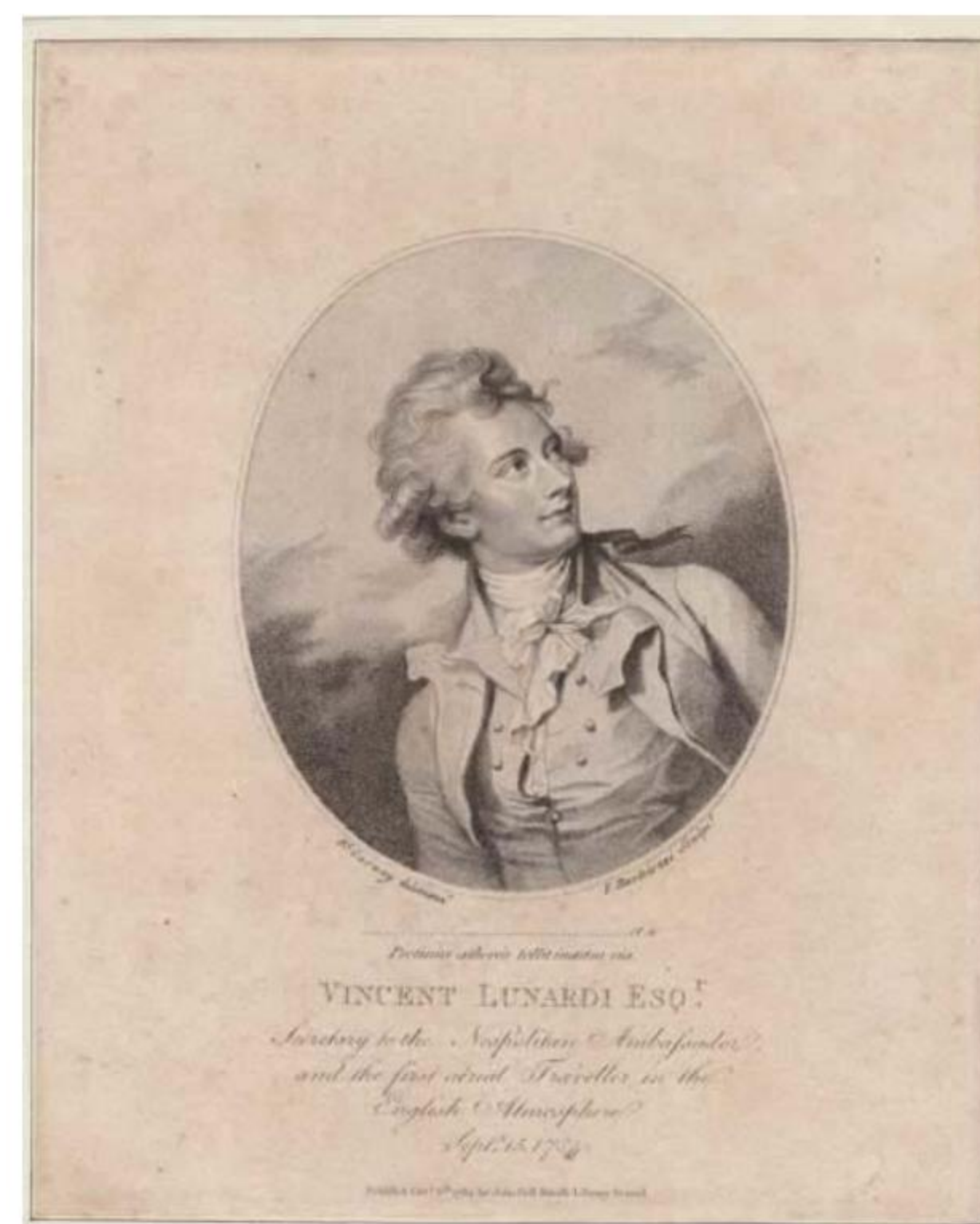
177. The Angler. An Irishman Angling one day in the Liffey [...]

[n.d., c.1800.]
Etching with fine hand colour. Sheet 170 x 215mm (6¾ x 8½"). Trimmed, losing publication line, cut into image in places. £220
An Irish angler fishes under a bridge, thinking "the fishes will flock under here, to keep out of the wet".
Stock: 61111

178. Dogs and wild-boar. 12.

Fred.k Tayler. [n.d. c.1872. Etching Club?]
Etching on chine collé, plate 125 x 175mm (5 x 7"), with large margins. £45
Two dogs sink their teeth into a wild boar attempting to flee in a grassy landscape.

(John) Frederick Tayler (1802– 89) was a 19th-century English landscape watercolour painter, president of the Royal Watercolour Society and member of the Etching Club. Tayler executed some two dozen 'lithotints,' which were published by T. McLean in 1844, under the title of 'Frederick Tayler's Portfolio.' A member of the 'Etching Club,' he etched a number of small plates for the various publications of that body (Goldsmith's 'The Deserted Village,' 'Songs of Shakespeare,' 'Etched Thoughts,' &c.), and also made drawings on wood for several popular classics, such as Thomson's 'Seasons,' 'Sir Roger de Coverley,' and Goldsmith's 'Works.'
Stock: 61182



179. Vincent Lunardi Esq.r Secretary to the Neapolitan Ambassador and the first aerial Traveller in the English Atmosphere Sept.r 15th 1784.

Rd. Cosway. Deliniavt. F. Bartolozzi Sculpt. Publish'd Octr. 5th 1784 by John Bell British Library Strand.
Stipple engraving sheet 220 x 180mm (8¾ x 7"). Time stained. £260
On September 15, 1784, Vincent Lunardi, a young Italian, demonstrated the success of his French predecessors before a great multitude in London including the Prince of Wales and many eminent statesmen. In a hydrogen balloon, brightly decorated, Lunardi ascended with a dog, a cat, and a pigeon, and traveled 24 miles. His friend George Biggin had planned to accompany him, but the impatience of the crowd forced Lunardi to make the attempt before the bag was completely inflated. The British were immediately captivated by the fad of ballooning and Lunardi became the most sought after person in London. *DeV 865 III of IV.*
Stock: 61115

180. [The Mail Coach in a Flood.]

[Painted by James Pollard. Engraved by F. Rosenberg.]
[London, Published Sep. 21, 1827, by John Watson, 7 Vere Street, Bond Street.
Fine & rare aquatint, proof before all letters, printed in colours and finished with exceptional hand colour. 335 x 445mm (13¼ x 17½"). Framed in a "fancy" Daniell frame. £380

A superb example of this coaching print, depicting a mail coach pushing through a flood. A measuring pole shows the depth of the water to be 2½ feet. One of a set of four plates of coaches in bad weather by James Pollard (1792-1867). *Siltzer p.217*.
Stock: 61204

181. The Daffy Club or a Musical Master of the Fancy.

Drawn & Engraved by R. Cruikshank. Published March 1, 1824, by Sherwood, Jones & C.o. Fine coloured aquatint. Sheet 150 x 235mm (6 x 9¼"). Trimmed within plate. £85
The interior of the Castle Tavern, Holborn (landlord the boxer Tom Belcher) during a meeting of the 'Daffy Club', men who enjoy gin (daffy), sport and gambling. The walls are filled with portraits of boxers and other sporting paintings.
Stock: 61306

182. [Foundling Hospital, The Chapel.]

[Rowlandson & Pugin del.t. et sculp.t. J.Bluck Aqua.t.] [London. Pub 1.st Oct.r, 1808 at R. Ackermann's Repository of Arts 101, Strand.]
Aquatint. Sheet 190 x 255mm (7½ x 10"). Trimmed within image, losing all inscriptions. £60
The Foundling Hospital in Guildford Street, founded in 1742 by Captain Thomas Coram, whose friends included William Hogarth (later a governor of the institution) and Handel (who donated an organ to the chapel and gave performances of the 'Messiah' on it, raising £7,000).
Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. A rare uncoloured example. *Abbey, Scenery: 212. See reference 47227 for a coloured version*.
Stock: 61250

183. [The Chapel of St Thomas on the Bridge] Inside South View of the Under Chappel from East to West, representing the manner and form of this rare piece of Ancient Architecture, thus drawn and transmitted to posterity, by G. V., Antiquary, 1744.

[George Vertue.] [Published and sold by G. Vertue, in Brownlow Street, Drury-Lane, 1747.]
Etching with engraving. Sheet 230 x 460 (9 x 18"). Trimmed from a larger sheet, to printed borders on three sides, into image at top. £120
An interior view of the Lower Chapel of St Thomas on the Bridge, a bridge chapel built near the centre of London Bridge, with windows looking out over the river. Founded c.1205, it was in use as a chapel until 1548, during the Reformation, when it converted to a residence and warehouse. The Upper Chapel was removed in 1747 (when this print was produced); the lower chapel survived until the whole bridge was demolished in 1832.
This print originally had a view of the Upper Chapel above. Both views were drawn by Vertue, based on a survey by the architect Nicholas Hawksmoor (1661-

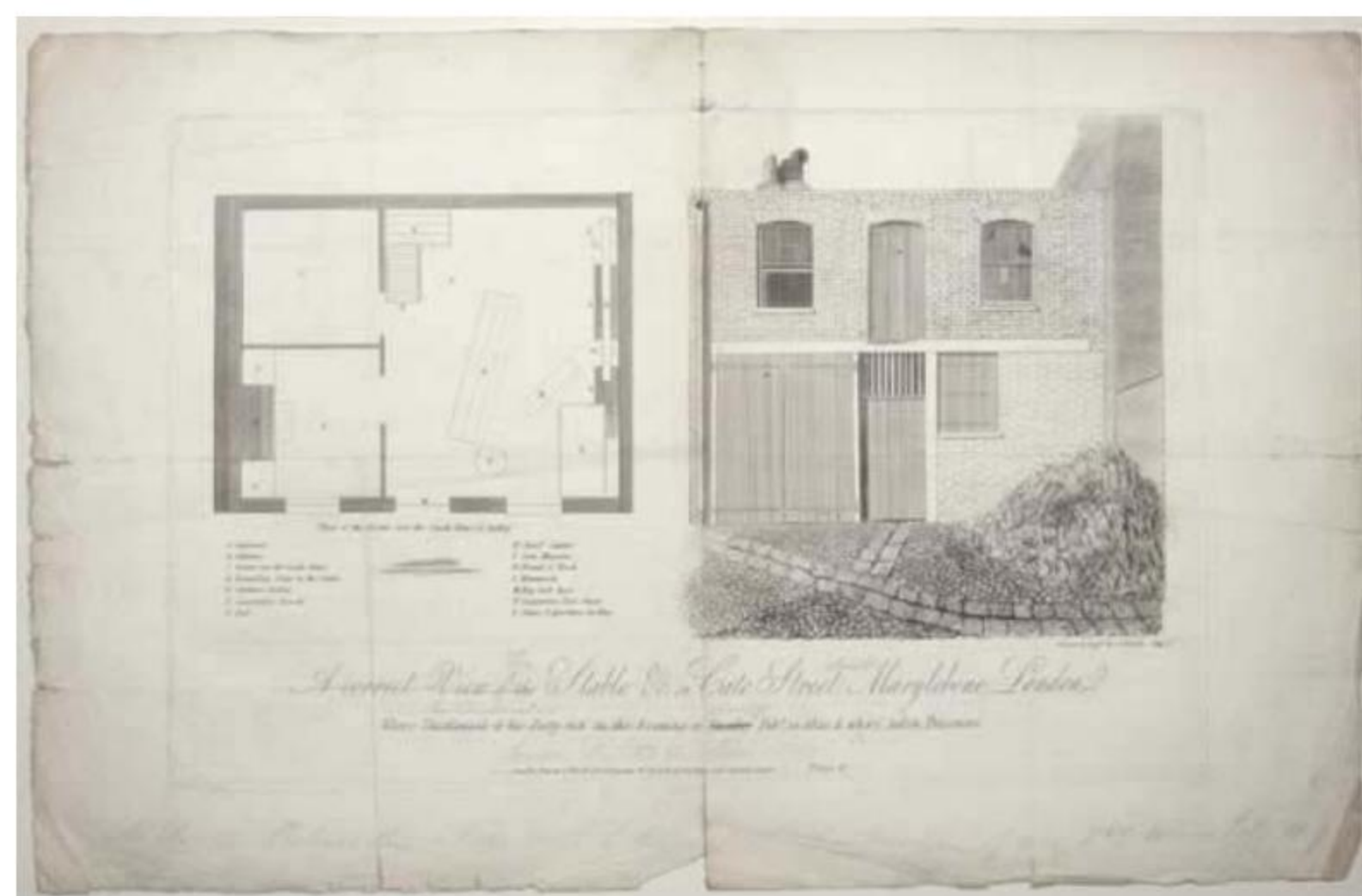
1736), published in a pamphlet called A Short Historical Account of London Bridge in 1736.
Stock: 61252

184. Sunday Evening Preaching in the Victoria Theatre.

[n.d., c.1840.]
Lithograph on card. Sheet 105 x 160mm (4 x 6¼"). Top right corner slightly torn off with old repair. Time stained. £75
A view from backstage, with a preacher and six men seated facing the audience.
Stock: 61136

185. Dr Williams's Library, Red Cross S.t London.

Drawn & Engraved by J. and H.S. Storer. [Pub. April, 1826, for the Congregational Mag. by B.J. Holdsworth, S.t. Pauls Church Yard, London.]
Rare engraving. Sheet 110 x 95mm (4¼ x 3¾"). Trimmed, losing publication line. £140
The interior of the library of Reverend Daniel Williams (c.1643-1716), then in Cripplegate, now in Gordon Square, Bloomsbury.
Williams, a Welsh Presbyterian, ministered in Ireland 1664-1687, when he moved to London to avoid the Troubles, where he advised William III on Irish matters. He collected over 7600 theological books: these became the foundation of the Red Cross Street Meeting House library when it opened in 1729. It is a highly-regarded source of material relating to Protestant nonconformity in England.
Stock: 61047



186. [Cato Street Conspiracy] A correct View of the Stable &c. in Cato Street, Marylebone, London. Where Thistlewood & his Party met on the Evening of Tuesday Feb.y 23, 1820, & where taken Prisoners.

Drawn & eng.d by A. Wivell. P.14. London, Pub. by A. Wivell, 105, Titchfield St.t & Sold at Griffiths 230 Oxford Street. Price 2.s.
Etching. 230 x 350mm (9 x 13¾"). Some creasing, pencil corrections. Working proof. £180
A plan and exterior view of the house used by the Cato Street Conspiritors.
The pencil corrections seem to be the shortening of the title for another version of the plate (BM 1880,1113.4646), also by Abraham Wivell. However

February 23rd was Wednesday, not Tuesday as engraved here.
Stock: 61253

187. A Correct View Of The Conflagration Of Both Houses of Parliament, As Seen From the River, At Eight O'Clock in the Evening, October 16, 1834.

CJ Grant Del Lith. Lingham Printer. London Pub.d by J Kendrick 54 Leicester Square Oct.r 81.th 1834.
Very fine hand coloured lithograph, sheet 215 x 305mm (8 x 12"), large margins. £130
A view of the Houses of Parliament from the Thames. On 16 October 1834, most of the Palace was destroyed by fire. Only Westminster Hall, the Jewel Tower, the crypt of St Stephen's Chapel and the cloisters survived.
Stock: 61140



188. Destruction By Fire Of Both Houses of Parliament. On Thursday Night 16.th Oct. 1834.

Sketched from the River Thames by H.O'Neill. Printed by Graf and Soret. London. Published by W. Spooner 259, Regent Street Oxford S.t. [n.d. c.1834]
Very fine hand coloured lithograph, sheet 295 x 380mm (11¾ x 15") Some surface dirt at top and creasing. £260
A view of the Houses of Parliament from the Thames. On 16 October 1834, most of the Palace was destroyed by fire. Only Westminster Hall, the Jewel Tower, the crypt of St Stephen's Chapel and the cloisters survived.
Stock: 61139

189. Destruction of Both Houses of Parliament by Fire On The 16.th Oct.r 1834. As it Appeared at 10 O'Clock At Night.

By an early spectator. Printed by Graf and Soret. [n.d. c.1834]
Fine hand coloured lithograph, pt J. Whatman watermark; sheet 220 x 315mm (8¾ x 12½") Taped tear on right right. £140
A view of the Houses of Parliament from the Thames. On 16 October 1834, most of the Palace was destroyed by fire. Only Westminster Hall, the Jewel Tower, the crypt of St Stephen's Chapel and the cloisters survived.
Stock: 61129

190. The South West Prospect of London, From Somerset Gardens to the Tower.

T. Bowles, & T. Melish delin. Bowles Sculp.t. Printed for Bowles & Carver, 69 St. Paul's Church Yard, & Robert Wilkinson, 58, in Cornhill, & [n.d. c.1800].
Engraving with fine hand colour. Framed. 290 x 435mm (11½ x 17¼"). Frame size 480 x 630mm (19 x 24¾"). Unexamined out of frame. £350
A view looking along the Thames from Somerset House to the Tower of London, with St Paul's Cathedral and The Monument.
Stock: 61313



191. [St James's Palace.]

Fred. A. Farrell [signed in pencil]. [n.d. c.1925.]
Etching, signed by the artist. 250 x 360mm (9¾ x 14¼"), with publisher's blind stamps, with very large margins. £320
The North Gate of St James's Palace in Pall Mall, with marching guards.
Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.
Stock: 61072

192. [St. Mary le Strand.]

Fred. A. Farrell [pencil]. [n.d. c.1925.]
Etching. 305 x 215mm (12 x 8½"), with very large margins. £280
A view of St Mary le Strand from the west.
Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.
Stock: 61070

193. [The Victoria Memorial and the entrance to The Mall.]

Fred. A. Farrell [pencil] [n.d. c.1925,]
Etching, signed by the artist. 185 x 375mm (7¼ x 14¾"), with very large margins. £280
A view of the Victoria Memorial in front of Buckingham Palace, although the viewpoint, in Constitution Hill, looks away from the palace and towards The Mall, with Big Ben's clock tower and Westminster Abbey.
Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.
Stock: 61071

194. **The South East Prospect of Westminster, from Somerset House to Westminster Bridge. Veue de Westminster vers le Sud East...**

Drawn by T.B. & TM. T.Bowles sculp. London Printed for Bowles & Carver, 69 S.t Pauls Church Yard & Robert Wilkinson in Cornhill. [n.d., c.1800.]

Framed engraving with fine hand colouring, plate 275 x 425mm (10¾ x 16¾"). Frame size 480 x 630mm (19 x 24¾"). Small tear in plate at top, just touching the image. Unexamined out of frame. £320

A view of Westminster from the east, with Somerset House on the right.

Stock: 61273

195. **[Westminster Abbey] Westmonasteriensis Ecclesiae conv: facies australis.**

D. King delin et sculp. [n.d., 1655.]

Etching on 17th century watermarked paper. 175 x 310mm (7 x 12¼"), with large margins. Slight central crease as normal. £160

An elevation of the south side of Westminster Abbey, drawn and engraved by Daniel King. According to Pennington, the title, dedication cartouche and King's signature are all by Wenceslas Hollar.

An illustration from William Dugdale's 'Monasticon Anglicanum'. *Pennington 1042b, first state of iv.*

Stock: 61220

196. **[Westminster Abbey] Westmonasteriensis Eccleiae conv: facies aquilonalis.**

W. Hollar fecit 1654. [n.d., 1655.]

Etching. 220 x 330mm (8¾ x 13"). Creasing on right edge. Slight central crease as normal. Small margins. £140

An elevation of the northern side of Westminster Abbey, dedicated to William Bromley.

An illustration from William Dugdale's 'Monasticon Anglicanum'. *Pennington 1041, first state of iv.*

Stock: 61219

197. **[Westminster Abbey] Westmonasteriensis Eccleiae (quondā Conventualis,) facies occidentalis.**

Wenceslaus Hollar Eq: Bohem, [n.d., 1655.]

Etching, fine early impression; 250 x 170mm (9¾ x 6¾"), with large margins. £140

An elevation of the western front of Westminster Abbey.

An illustration from William Dugdale's 'Monasticon Anglicanum'. *Pennington 1042, state ii of iv.*

Stock: 61218

198. **[Horse Guards Parade.]**

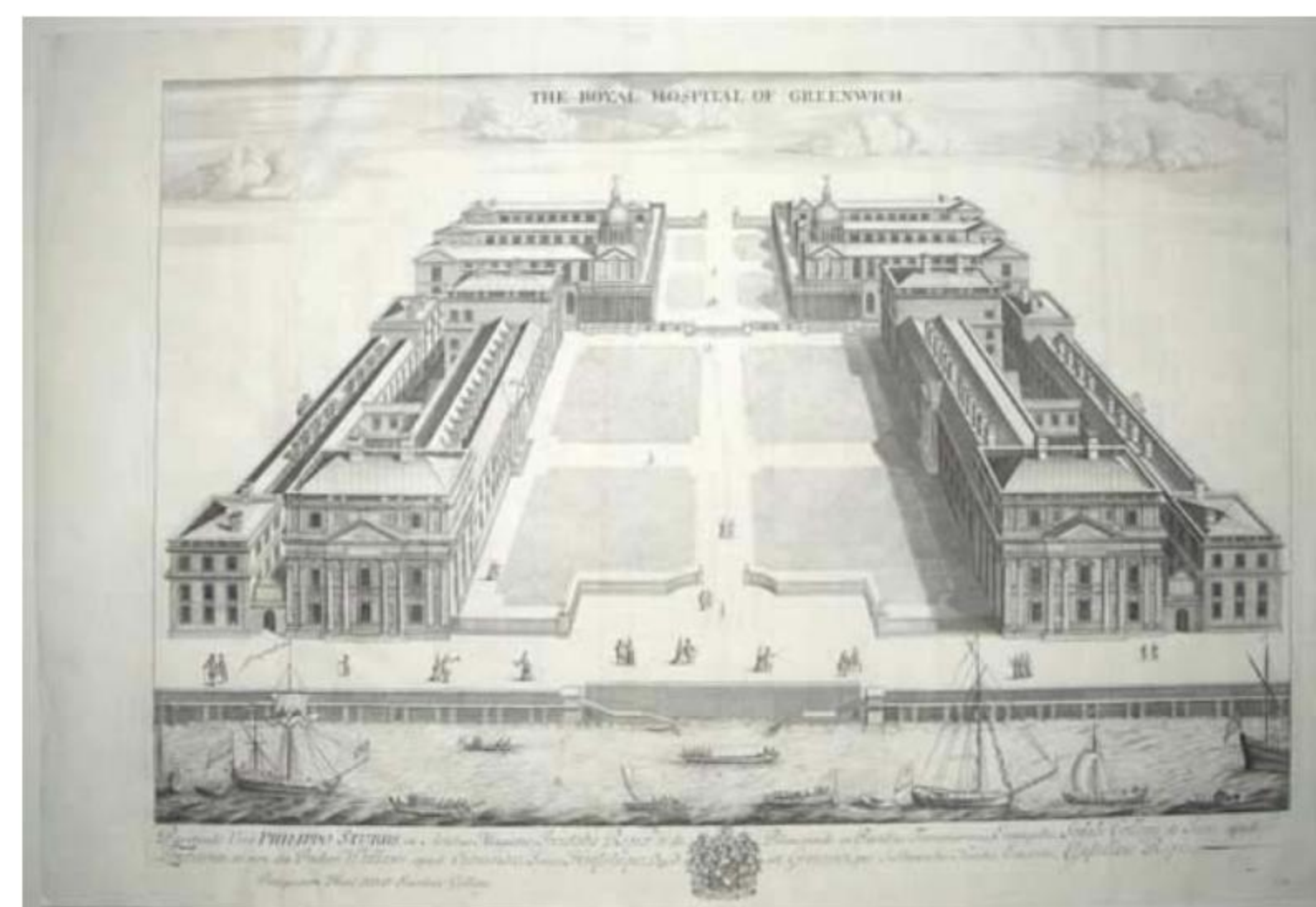
Fred. A. Farrell [signed in pencil.] [n.d. c.1925.]

Etching, signed by the artist. 225 x 335mm (10 x 13¼"), with publisher's blind stamps, large margins. £280

A view of Horse Guards Parade, with guardsmen riding through the archway.

Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.

Stock: 61073



199. **The Royal Hospital of Greenwich. Reverendo Viro Philippo Stubbs...**

[n.d., c. 1720.]

Scarce engraving on two sheets conjoined, plate 485 x 680mm (19 x 26¾"), with margins. Creasing. £950

An early rendering of Sir Christopher Wren's plans for the Royal Hospital, not depicting the open courtyards, despite King William Court being completed in 1707.

An early example, with the plate number in ink mss.

Stock: 61290

200. **19. Chiswick.**

[Samule Leigh No.18, Strand, near Charing Cross, London] [n.d.c.1829]

Etching with beautiful hand colouring. Plate 205 x 430 (8 x 17"), with large margins. Taped into mount at top. Some light time staining and very light creasing. £180
A panoramic view along the Thames depicting the houses and buildings on each bank, with the names of the householders or businesses; Whittingham's Printing Office, Marine Store House, Malt House, Hammersmith Terrace, Towing Path.

From Samuel Leigh's 'The Panorama of the Thames from London to Richmond, Exhibiting every Object on both Banks of the River, with a concise description of the most remarkable places and A General View of London.'

Stock: 61078

201. **18. Hammersmith.**

[Samule Leigh No.18, Strand, near Charing Cross, London] [n.d.c.1829]

Etching with beautiful hand colouring. Plate 205 x 430 (8 x 17"), with large margins. Taped into mount at top. Some light time staining and very light creasing. £220
A panoramic view along the Thames depicting the houses and buildings on each bank, with the names of the householders or businesses; Hammersmith New Church, West Middlesex Water Works, The Old Ship, M.r Dowling's, M.rs Waterland's, M.r Chennel's, Towing Path.

From Samuel Leigh's 'The Panorama of the Thames from London to Richmond, Exhibiting every Object on both Banks of the River, with a concise description of

the most remarkable places and A General View of London.'
Stock: 61077



202. **17. Hammersmith Suspension Bridge.**

[Samule Leigh No.18, Strand, near Charing Cross, London] [n.d.c.1829]

Etching with beautiful hand colouring. Plate 205 x 430 (8 x 17"), with large margins. Taped into mount at top. Some light time staining and very light creasing. £240
A panoramic view along the Thames depicting the houses and buildings on each bank, with the names of the householders or businesses; Boat Builders, Road to Hammersmith, road to Barnes & Mortlake, The City Arms Tavern, Towing Path.

From Samuel Leigh's 'The Panorama of the Thames from London to Richmond, Exhibiting every Object on both Banks of the River, with a concise description of the most remarkable places and A General View of London.'

Stock: 61075

203. **[Brixton Prison] Tread Mill. 41.**

[n.d., c.1825.]

Engraving. Sheet 90 x 125mm (3½ x 5"). Trimmed and laid on album paper, old ink mss. 'Brixton. 1823'. £65
An outside treadmill, sheltered by a roof, driven by 10 prisoners. Brixton Prison was opened in 1820 and quickly earned a reputation as one of the worst prisons in London, with its small cells overcrowded. This mill for corn was installed the following year. During the 1860s the social reformer Edward Smith (1819-1874), who participated in the first government-sponsored survey of food consumption in low-income families, complained that the prisoners were maltreated because they received no additional food while toiling on the exhausting 'punitive treadmill'. *For larger sizes see 25105 & 23651 for uncut state.*

Stock: 61087

204. **A View of the Bridge over the Thames at Hampton Court. Vue du Pont sur la Tamise a Hampton Court.**

[After Antonio Canaletto] Printed for Rob.t Wilkinson 58 Cornhil & Bowles & Carver 69 S.t Pauls Church Yard London. [n.d., c.1800.]

Framed engraving with fine hand colouring, plate 275 x 425mm (10¾ x 16¾"). Frame size 480 x 630mm (19 x 24¾"). Unexamined out of frame. £260

View of Hampton Court Bridge crossing the River Thames at Hampton, Middlesex, with barges on the water. The wooden Chinese bridge was designed by Samuel Stevens and Benjamin Ludgator, and opened on 13 December, 1753.

After Antonio Canaletto (1697 - 1768).

Stock: 61274

205. **[Greenhouses at Woburn Abbey] Forcing Garden, in Winter.**

[after Humphry Repton.] Published by J. Taylor, Feb 1. 1816.

Rare aquatint with fine hand colour. 220 x 295mm (8¾ x 11½"), large margins. £230

A view of greenhouses covered in snow, but with blooms visible through the glass, published in Humphry Repton's 'Fragments on the theory and practice of Landscape Gardening'.

Repton (1752-1818) was the last great English landscape designer of the C18th, who coined the term 'landscape gardener'. Regarded as the successor to Capability Brown, he worked at Blaise Castle, Woburn Abbey, Stoneleigh Abbey & the central gardens in Russell Square, but lost out on the Prince Regent's Brighton Pavilion to John Nash (although he published his designs). *Abbey: Scenery 391.*

Stock: 61041

206. **The Seat of Lord de Clifford. (Kingsweston)**

Drawn, Lithographed, and Publish'd by W.A. Frank 1851.

Very Rare lithograph on chine collé. 210 x 265mm (8¼ x 10½"), with large margins. Some spotting. £160

A view of Kings Weston House, near Bristol, designed by Sir John Vanbrugh for the lawyer and politician Edward Southwell between 1712-19 and remodelled by Robert Mylne and again by Thomas Hopper. At the time of this view the house belonged to Edward Southwell Russell (1824-77), 23rd Baron de Clifford. Now a Grade I listed building, the house is now apartments and a conference/wedding venue.

Stock: 61227

207. **View on the River Camel, Cornwall.**

Drawn & Etched by Rowlandson. [London: Thomas Tegg, n.d., 1822.]

Coloured etching. 185 x 235mm (7¼ x 9¼"), with very large margins. £130

A view of the River Camel on Bodmin Moor.

From Rowlandson's 'Sketches from Nature': The plate was first published in 1812 by Rowlandson in a fortnightly series: it was not published in a book until 1822. *Abbey 33.*

Stock: 61107

208. **[View Near Richmond]**

[Drawn & Etched by Rowlandson. Stadler Aquatinta.] [London: Thomas Tegg, n.d., 1822.]

Fine coloured aquatint with etching. Sheet 135 x 200mm (5¼ x 8"). Trimmed into image, losing inscriptions, mounted in album paper. £360

A view of the Thames from the Twickenham bank, Richmond Hill in the background.

From Rowlandson's 'Sketches from Nature': The plate was first published by Rowlandson in a fortnightly series: it was not published in a book until 1822. *Abbey 33; Gascoigne Images of Richmond 782.*

Stock: 61108

209. **S. Michaels Church Steeple, Dorsetshire. East Window.**

Jas Powell & Sons Whitefriars Glass Works, London E.C. [n.d., c.1920.]

Ink and watercolour, cut to image and laid on card with ink titles. Card 330 x 210mm (13 x 8¼"). A few small marks. £120

A presentation design for a window in the church of St. Michael & All Angels, Steeple, by James Powell & Sons, owners of the Whitefriars Glass Works.

In the mid 1850s the company had developed a glass that copied medieval stained glass and, with an aggressive marketing campaign, became the most prominent supplier of church glass, especially for commemorative windows after the Great War. Powell and Sons continued to make stained glass until 1973.

This window is still extant.

Stock: 61233

210. **Farm at Southend. Proof.**

B [Robert Brandard] 1842.

Etching on chine collé, plate 120 x 155mm (4¾ x 6"), with very small margins. £45

A country landscape of Southend-on-Sea.

Robert Brandard (1805-62) was a landscape engraver, etcher, lithographer, miniature painter and watercolourist, son of engraver and copperplate printer, Thomas Brandard (d. 1830).

Stock: 61174

211. **The West Gate, Winchester.**

Drawn & Lithographed by G.F. Prosser. Printed by N. & M. Hanhart. [n.d., c.1840.]

Scarce two-colour tinted lithograph. Sheet 525 x 415mm (20¾ x 16¼"). Repaired tears and surface abrasions, mostly in margins. £280

A view of the Westgate, one of two surviving fortified gateways through Winchester's city walls.

George Frederick Prosser (1805-82).

Stock: 60914

212. **A View of a Farm Yard, on the side of the Road, near Baldock, Hertford-shire.**

Printed for & Sold by Bowles & Carver. No 69 St Paul's Church Yard, London.

Etching. Sheet 175 x 260mm (7 x 10¼"). Trimmed within plate, to image at sides, crease, repair in image. £95

A village with people holding conversations.

Stock: 61245

213. **Beesfield Kent. Proof.**

[Robert Brandard] [n.d. c.1842]

Etching on chine collé, plate 90 x 150mm (3½ x 6"), with margins. Lightly foxed. Small margins. £45

A country landscape in Farningham, Dartford, Kent.

Robert Brandard (1805-62) was a landscape engraver, etcher, lithographer, miniature painter and watercolourist son of engraver and copperplate printer, Thomas Brandard (d. 1830).

Stock: 61153

214. **[Canterbury Cathedral] Cantuariensis Ecclesiae Cath: facies aquilonalis.**

Tho. Johnson delin: Dan: King sculp. [n.d., 1655.]

Etching on 17th century watermarked paper. 270 x 290mm (10½ x 11½"), with margins. Some creasing and spotting. £160

A view of Canterbury Cathedral from the north, with a dedication to Edward Darrel.

An illustration from William Dugdale's 'Monasticon Anglicanum'. According to Pennington, Wenceslaus Hollar etched the cartouche with the St George's Cross in the bottom centre.

Stock: 61223



215. **[Canterbury Cathedral] Ecclesiae Cathedralis et Metropolitanae Christo Cantuariensis, facies australis.**

Tho. Johnson delin: Wenceslaus Hollar fecit. [n.d., 1655.]

Etching. 190 x 315mm (7½ x 12½"). Tear lower left taped, narrow margins. Slight crease as normal. £140
An elevation of the south side of Canterbury Cathedral, with a dedication to John Warner (1581-1666), Bishop of Rochester.

An illustration from William Dugdale's 'Monasticon Anglicanum'. In the dedication Hollar has etched 'Rottensis'; according to Pennington the first state of the plate is usually altered to 'Rossensis' in ink manuscript, as this example. Hollar has also added a ghost spire to the left of the transept. *Pennington 963, first state of iv.*

Stock: 61221

216. **[Canterbury Cathedral] Areæ Cantuariensis Ecclesiae Ichnographia.**

Tho. Johnson delin: Wenceslaus Hollar fecit. [n.d., 1655.]

Etching. 210 x 320mm (8¼ x 12½"). Central crease as normal, creasing on right edge. £95

A floorplan of Canterbury Cathedral with an extensive key and a dedication to Thomas Peyton, a Royalist who was imprisoned in the Tower of London at the time this plate was published.

An illustration from William Dugdale's 'Monasticon Anglicanum'. *Pennington 962, first state of v.*

Stock: 61222

217. **[Isle of Thanet] Mappa Thaneti Insule.**
[n.d., 1655.]

Etched map. 410 x 365mm (16 x 14½"). Splits in folds, some creasing and spotting. £160

A map of the isles of Thanet in the time of Augustine of Canterbury, from a manuscript map in Trinity College, Cambridge. Orientated with north to the left, it depicts the religious houses.

An illustration from William Dugdale's 'Monasticon Anglicanum'.

Stock: 61224

218. **[Manchester Royal Infirmary, Piccadilly Gardens]**

Fred. W. Goolden inv. et del. [pencil signature]. Fred. W. Goolden 09. Published 1909 by Tho.s Agnew & Sons, London & Manchester.

Fine etching, signed by the artist. 295 x 450mm (11½ x 71¾"). £240

With a remarque of St George and the Dragon.

Stock: 61287



219. **[Scole Inn, Diss.] Schoale Inn.**

Joshua Kirby Delin.t. Jn.o Fessey Sculp. Publish'd by H. Martin according to act of Parliament May 1. 1740. Rare engraving. Sheet 355 x 475mm (14 x 18¾").

Trimmed within plate, tear through publication line, laid on card. £320

The exterior of Scole Inn, with its massive sign spanning the road outside.

Once called the White Hart, it was built in 1655 to serve this coaching traffic. Both Charles II and Admiral Nelson slept there, and highwayman John Belcher is said to have ridden his horse up the stairs at the inn to evade the law. The hunting-themed sign was also constructed in 1655, costing £1057 to make and erect, with over twenty-five carved figures, including Diana and Cerberus, Neptune and a deer-headed man. It was removed in the early 19th century, as it cost too much to maintain.

Stock: 61263

220. **Oxford. From Godstow Lock.**

Drawn by W. Westall ARA. Printed by C. Hullmandel. London. Published by Rodwell and Martin: 40 Argyll Street, & 46 New Bond St. Mar 20, 1822.

Lithograph with fine hand colour, printed on chine collé. 210 x 315mm (8¼ x 12½") very large margins. Some spotting. £320

A view of Oxford from the Thames, from William Westall's 'Views on the Thames', published in 1823.

Stock: 61226

221. **[An Oxfordshire Lane.]**

YM [John Mallows Youngman] [n.d.c. 1899]

Etching, plate 215 x 160mm (8½ x 6¼"), with small margins. Some creasing outside image. Paper toned.

Abrasions at very top of image. Messy. £50

A country scene in Oxfordshire. Two women stand outside a building in a stream. A girl scavenges the water. A church can be seen in the background.

John Mallows Youngman (1817-99) painter, etcher and father of British painter Annie Mary Youngman (1859-1919).

Stock: 61183

222. **Glastoniensis oppidi à montibus Comptoniansis tertio aur circiter an oppido lapide in Austram distantibus, prospectus.**

Ric: Newcourt delin. W. Hollar sculp. [n.d., 1655.]

Etchin, 17th century watermarked paper. 170 x 295mm (7 x 11¾"), large margins Slight crease as normal. £140

A view of Glastonbury with a six-point key, a plan of the Abbey with an eight-point key and a dedication to Thomas Stanley.

An illustration from William Dugdale's 'Monasticon Anglicanum'. *Pennington 976. iv.*

Stock: 61217

223. **Glastoniensis Oppidi, ab editiori septi Werialensis parte dimidio ab oppido lapide in Africu distantis prospectus.**

Ric: Newcourt delin. W. Hollar sculp. [n.d., 1655.]

Etching, with very early impression; 165 x 290mm (6½ x 11½"), large margins. Slight crease as normal. £160

A view of Glastonbury, with a thirteen-point key and a dedication to Elias Ashmole (1617-92).

An illustration from William Dugdale's 'Monasticon Anglicanum'. *Pennington 976, i of iv.*

Stock: 61216

224. **[The Betley Window.] Morris Dancers. From an Ancient Window in the House of George Tollet Esq.r at Betley in Staffordshire.**

Grignion Sculp.t. [n.d., c.1774.]

Engraving. Sheet 270 x 125mm (10½ x 5"). Trimmed to image, losing binding instruction at top, mounted in album paper. £60

An illustration of a stained-glass window at Betley Hall, Staffordshire, with twelve quarries (diamond-shaped panels) featuring Morris dancers, with a maypole with morris dancers, musicians, a Fool, a hobby horse and a friar.

The window was first recorded in the late 18th century, but was probably created about the time Betley Hall was built c1621. It was salvaged in 1783 when that building was demolished and placed in the new building, where it remained until 1922, when it was auctioned and installed in Leigh Manor, Shropshire. It is now in the Victoria and Albert Museum (C.248-1976). The binding instuction, lacking here, is 'To be placed at the end of the 2d. part of K. Henry IV', probably in Bell's edition of Shakespeare's plays for which Grignion engraved several plates. The engraving has numbers added for a key, probably in the text.

Stock: 61056

225. **[Lowestoft.]**

Frank H. Mason [pencil]. [n.d., c.1920.]

Etching, signed by the artist, blindstamps in margin.

140 x 230mm, with very large margins. Mint. £180

A fishing ketch in Lowestoft Harbour.

Frank H. Mason (1876 - 1965) was a cadet on HMS Conway. Having served in the Royal Navy in the First World War, Mason became a war artist, with several such images held at the Imperial War Museum.

Between the wars he became a full-time artist, working as an illustrator, a poster artist for railway companies, and supplying posters and postcards for shipping companies. From 1900 onwards he exhibited at the RA, and was awarded R.I. in 1929. Mason illustrated the book *North Sea Fishers and Fighters* in 1911, and was a 'significant artist of marine and coastal scenes, as well as an illustrator of shipping books'.

Stock: 61057

226. **Ye Old Woolpack [pencil].**

R.H. Eason. [signed in pencil.] [n.d., c.1950.]

Etching. 130 x 185mm (5 x 7¼"). 'Banstead' added in different hand. £50

The Woolpack pub, 186 High Street, Banstead.

Stock: 61052

227. **[Ye Old Woolpack,] 2 proof slight burnishing on shade side.**

[R.H. Eason.] [n.d., c.1950.]

Etching. 130 x 185mm (5 x 7¼"), with very large margins. 'Banstead' added in different hand. £50

The Woolpack pub, 186 High Street, Banstead. A proof before extra etching on the pub sign and on the bracket holding the lantern.

Stock: 61053

228. **Dean Farm Tea House, Chipstead Surrey [pencil.]**

R.H. Eason. [signed in pencil.] [n.d., c.1950.]

Etching, signed by the artist, touched with pencil. 130 x 190mm (5 x 7½"), large margins. £50

A timber-framed house, now the 'The Rambler's Rest Country Pub & Restaurant'.

Stock: 61050

229. **Dean Farm Tea House, Chipstead Surrey [later pencil.]**

[R.H. Eason.] [n.d., c.1950.]

Etching. 130 x 190mm (5 x 7½"), large margins. Pin holes in margins. £50

A timber-framed house, now the 'The Rambler's Rest Country Pub & Restaurant'.

Stock: 61051

230. **[Anne Hathaway's Cottage.] The Cottage at Shotton, near Stratford-Upon-Avon, Where Shakespeare wooed and won his wife, Anne Hathaway; Whose Name Has Suggested the Following Exquisite Jeu de Mots.**

[n.d., c.1840.]

Broadside, woodcut and letterpress on blue paper.

Sheet 250 x 200mm (9¾ x 8"). Small stain at top edge, corners chipped. £95

A flyer for visitors to Anne Hathaway's cottage. The 'Jeu de Mots' is a pun on Anne's name, 'Anne hath a way'.

Stock: 61089



231. **Turner's Select Views [Book of 20 plates after J.M.W. Turner]**

J.M.W Turner R.A. del.t. W. Radclyffe sculp.t. C.

Heath sculp.t. J.Scott sculp.t. S. Middiman sculp.t.

Engraved by T. Higham. Engraved by John Pye. S.

Rawle sculp.t. J. Landseer F.S.A sculp.t. J. Archer

sculp.t. J. C. Varrall sculp.t... Published by Longman,

Hurst & C.o Paternaster Row and Hurst, Robinson & C.o Cheapside London, June 1822.

Oblong folio, half morocco with mottled boards, marbled end papers. 20 copper engravings on chiné colle interwoven with tissue paper and 5 additional handwritten pages added in. One loose page of handwritten text. Royal Folio edition limited to 125 copies. Abrasions to cover. Prints time stained. £1250
Plates: Hornby Castle from Tatham Church. Kirby Lonsdale Church Yard. Aysgarth Force. Weathercote Cave, when half filled with water. Egglestone Abbey near Barnard Castle. Wycliffe near Rokeby. Moss Dale Fall. Brignall Church. High Force or Fall of Tees. Aske Hall, the Seat of the Right Hon.ble Lord Dundas. Richmond Castle and Town. Merrick Abbey, Swaledale. Junction of the Greta and Tees at Rokeby. Ingleborough from Hornby Castle Terrace. Heysham and Cumberland Mountains. S.t Agatha's Abbey, Easby. Crook of Lune, looking towards Horby Castle. Simmer Lake near Askrig. Hardraw Fall. Richmond, Yorkshire.

From Reverend Thomas Dunham Whitaker's 'History of Richmondshire', published 1818–23. Originally intended to be a much larger project, an entire History of Yorkshire, the project prematurely closed with only the Richmondshire section completed, containing twenty engravings after Turner, as the publishers overcommitted themselves paying Turner and the engravers a generous salary. It was published as large paper copies (Royal Folio) on India 125 copies (originally supposed to be 160) and a smaller version (Demy folio) on plain paper 550 copies. R. 169-188.

1st Published State.

Stock: 61296

232. **Conway Castle.**

Drawn by Miss Smirke. Engraved by W. Pickett. Pub. by R. Bowyer, 87, Pall Mall [n.d., c.1808.]
Coloured aquatint. Sheet 245 x 325mm (9½ x 12¾").
Trimmed within plate, stains in printed borders. £140
A view of Conwy Castle, from 'Six Welsh Views' by Mary Smirke (1779-1853), daughter of Robert Smirke. *Abbey Scenery 519.*
Stock: 61054



233. **S.t Winefrids Well usually called Holy Well near Flint in North Wales. A fountain of great Antiquity and celebrated to the memory of S.t Winefrid a Christian Virgin, whose purity being dearer to her than life, submitted to be beheaded near this place, rather than yield to the Lust of Caradock, an Heathen Prince. A neat Chapel is built over the head of the Spring and the Water gushes out with so rapid a Stream as to turn a Mill, within a few Yards.**

London. Printed for Rob.t Sayer Map & Printseller at y.e Golden Buck in Fleet Street. [n.d. c.1750]
Engraving with fine hand colour, plate 260 x 415mm (10¼ x 16¼"), with small margins. Some surface dirt.
£260

A view of Saint Winefride's Well in Holywell, Flintshire Wales.

In 12th-century hagiography, Saint Winifred is a virgin martyr, beheaded by Caradoc, a local prince, after she spurned his advances. A spring rose from the ground at the spot where her head fell and she was later restored to life by her uncle, Saint Beuno.

Stock: 61184

234. **Cumin.**

R. R. M.clan pinxit. L. Dickinson, Lith. Printed by C. Graf. London, Published by Ackermann & Co, 36, Strand [n.d., 1847].
Coloured lithograph. Sheet 370 x 265mm (14½ x 10½"), on thick paper. £120
A man wearing a green and red kilt, with a matching tartan shawl over his shoulders from Clan Cumming also known as Clan Comyn.
From Robert Ronald McIan's *The Clans of the Scottish Highlands*, Volume II, published in 1847. McIan (1803-56, also Robert Ranald McIan), was a Scottish actor and painter best known for romanticised depictions of Scottish clansmen, their battles and domestic life.
Stock: 61069

235. **Ferguson.**

R. R. M.clan pinxit. L. Dickinson, Lith. Printed by C. Graf. London, Published by Ackermann & Co, 36, Strand [n.d., 1847].
Coloured lithograph. Sheet 370 x 265mm (14½ x 10½"), on thick paper. £95
A medieval man of Clan Fergusson, barefoot, without a tartan, carrying a hand shield and light sword.
From Robert Ronald McIan's *The Clans of the Scottish Highlands*, Volume II, published in 1847. McIan (1803-56, also Robert Ranald McIan), was a Scottish actor and painter best known for romanticised depictions of Scottish clansmen, their battles and domestic life.
Stock: 61063

236. **MacAlister.**

R. R. M.clan pinxit. L. Dickinson, Lith. Printed by C. Graf. London, Published by Ackermann & Co, 36, Strand [n.d., 1847].
Coloured lithograph. Sheet 370 x 265mm (14½ x 10½"), on thick paper. Edges chipped top left & bottom. £180
A man of Clan MacAlister, one foot resting on a chest with 'J. Macalister Passenger Canada', suggesting he is a victim of the Highland Clearances.
From Robert Ronald McIan's *The Clans of the Scottish Highlands*, Volume II, published in 1847. McIan (1803-56, also Robert Ranald McIan), was a Scottish actor and painter best known for romanticised depictions of Scottish clansmen, their battles and domestic life.
Stock: 61062

237. **Mac Coll.**

R. R. M.clan pinxit. L. Dickinson, Lith. Printed by C. Graf. London, Published by Ackermann & Co, 36, Strand [n.d., 1847].
Coloured lithograph. Sheet 370 x 265mm (14½ x 10½"), on thick paper. £120
A medieval man of Clan MacColl, without a tartan, from Robert Ronald McIan's *The Clans of the Scottish Highlands*, Volume II, published in 1847.
McIan (1803-56, also Robert Ranald McIan), was a Scottish actor and painter best known for romanticised depictions of Scottish clansmen, their battles and domestic life.
Stock: 61061

238. **Mac Ivor.**

R. R. M.clan pinxit. L. Dickinson, Lith. Printed by C. Graf. London, Published by Ackermann & Co, 36, Strand [n.d., 1847].
Coloured lithograph. Sheet 370 x 265mm (14½ x 10½"), on thick paper. Some spotting. £120
An historical portrait of a man with shield and a stabbing spear with a clubbed handle, a sword in his belt from Clan MacIver or Clan MacIvor, also known as Clan Iver.
From Robert Ronald McIan's *The Clans of the Scottish Highlands*, Volume II, published in 1847. McIan (1803-56, also Robert Ranald McIan), was a Scottish actor and painter best known for romanticised

depictions of Scottish clansmen, their battles and domestic life.

Stock: 61067



239. **Mac Kintosh.**

R. R. M.clan pinxit. L. Dickinson, Lith. Printed by C. Graf. London, Published by Ackermann & Co, 36, Strand [n.d., 1847].

Coloured lithograph. Sheet 370 x 265mm (14½ x 10½"), on thick paper. £180

A man of Clan Mackintosh, in kilt, velvet jacket, embroidered waistcoat and white wig.

From Robert Ronald McIan's *The Clans of the Scottish Highlands*, Volume II, published in 1847. McIan (1803-56, also Robert Ranald McIan), was a Scottish actor and painter best known for romanticised depictions of Scottish clansmen, their battles and domestic life.

Stock: 61064

240. **Mac Laurin.**

R. R. M.clan pinxit. L. Dickinson, Lith. Printed by C. Graf. London, Published by Ackermann & Co, 36, Strand [n.d., 1847].

Coloured lithograph. Sheet 370 x 265mm (14½ x 10½"), on thick paper. Edges brittle. £120

An historical portrait of a bowman wearing a green kilt and a domed helmet from Clan MacLaren also known as MacLaurin.

From Robert Ronald McIan's *The Clans of the Scottish Highlands*, Volume II, published in 1847. McIan (1803-56, also Robert Ranald McIan), was a Scottish actor and painter best known for romanticised depictions of Scottish clansmen, their battles and domestic life.

Stock: 61068

241. **Mac Nicol.**

R. R. M.clan pinxit. L. Dickinson, Lith. Printed by C. Graf. London, Published by Ackermann & Co, 36, Strand [n.d., 1847].

Coloured lithograph. Sheet 370 x 265mm (14½ x 10½"), on thick paper. Edges chipped. £120

A bare-footed woman with a red tartan shawl from Clan MacNeacail also known as Clan MacNicol. From Robert Ronald McIan's *The Clans of the Scottish Highlands*, Volume II, published in 1847. McIan (1803-56, also Robert Ranald McIan), was a Scottish actor and painter best known for romanticised depictions of Scottish clansmen, their battles and domestic life.

Stock: 61066

242. **Matheson.**

R. R. M.clan pinxit. L. Dickinson, Lith. C. Graf, Lith. to Her Majesty. London, Published by Ackermann & Co, 36, Strand [n.d., 1847].

Coloured lithograph. Sheet 370 x 265mm (14½ x 10½"), on thick paper. Faint mount burn. £120

A bare-footed woman and a boy in a kilt from Clan Matheson.

From Robert Ronald McIan's *The Clans of the Scottish Highlands*, Volume II, published in 1847. McIan (1803-56, also Robert Ranald McIan), was a Scottish actor and painter best known for romanticised depictions of Scottish clansmen, their battles and domestic life.

Stock: 61065

243. **Urquhart.**

R. R. M.clan pinxit. L. Dickinson, Lith. Printed by C. Graf. London, Published by Ackermann & Co, 36, Strand [n.d., 1847].

Coloured lithograph. Sheet 370 x 265mm (14½ x 10½"), on thick paper. Tear entering image bottom right, edges chipped. £130

A woman of Clan Urquhart, from Robert Ronald McIan's *The Clans of the Scottish Highlands*, Volume II, published in 1847.

McIan (1803-56, also Robert Ranald McIan), was a Scottish actor and painter best known for romanticised depictions of Scottish clansmen, their battles and domestic life.

Stock: 61060

244. **Ein Theil der Neustadt, in Innsbruck**

Martens del et sc. Gedr. bei Wick in München.

Innsbruck, bei F. Unterberger [n.d., c.1820.]

Aquatint with fine hand colour. Sheet 245 x 180mm (9¾ x 7"). £130

A view of the main town square of Innsbruck, with mountains behind.

Stock: 61084

245. **Innsbruck gegen Süden.**

Gez. v. Waage. J. Reigel sc. München. [Innsbruck? c.1820.]

Aquatint with fine hand colour. Sheet 190 x 260mm (7½ x 10¼"). Small mark in sky, edges stained. £130

A view looking across the river Inn to the mountains behind.

Stock: 61083



246. Habit d'une Morlaque d'Uglin en Croatie.

J.G. S.t Sauveur inv. et direx. Ridé sculp. [Paris, c.1800.]

Coloured etching. 170 x 110mm (6¾ x 4¼"), with very large margins. £70

A Morlach woman from Sluin, a pastoralist community in the mountains of Croatia.

From "Costumes de Différent Pays" by Jacques Grasset de Saint-Sauveur (1757-1810).

Stock: 61321

247. Habit d'une Morlaque de Sluin en Croatie.

J.G. S.t Sauveur inv. et direx. Ridé sculp. [Paris, c.1800.]

Coloured etching. 170 x 110mm (6¾ c 4¼") ery large margins. £75

A Morlach woman from Sluin, a pastoralist community in the mountains of Croatia.

From "Costumes de Différent Pays" by Jacques Grasset de Saint-Sauveur (1757-1810).

Stock: 61320

248. Habit d'une Morlaque d'Uglin en Croatie.

J.G. S.t Sauveur inv. et direx. Ridé sculp. [Paris, c.1800.]

Coloured etching. 170 x 110mm (6¾ x 4¼"), with very large margins. £70

A Morlach man from Sluin, a pastoralist community in the mountains of Croatia.

From "Costumes de Différent Pays" by Jacques Grasset de Saint-Sauveur (1757-1810).

Stock: 61322

249. Habit d'une Morlaque de Sluin en Croatie.

J.G. S.t Sauveur inv. et direx. Ridé sculp. [Paris, c.1800.]

Coloured etching. 170 x 110mm (6¾ c 4¼") very large margins. £75

A Morlach man from Sluin, a pastoralist community in the mountains of Croatia.

From "Costumes de Différent Pays" by Jacques Grasset de Saint-Sauveur (1757-1810).

Stock: 61323

250. Carnac in Brittany.

Rev.d J. Eden del.t. G. Hollis sc. Published by Sir Rich.d Colt Hoare Bar.t Jan.y 1826.

Rare etching on chine collé. 230 x 370mm (9 x 14½"), with large margins. Slight surface soiling, crease in title. £160

A view of the Carnac stones, a collection of Neolithic stone alignments.

From 'The History of Modern Wiltshire', published for Sir Richard Colt Hoare in eleven volumes (1822-44).

Despite being of France, the view was included as a comparison to similar stone-age sites in the county.

Stock: 61225

251. Paoli.

T. Dale Sculp. Engraved for the Encyclopaedia Londinensis. 1820.

Stipple. 165 x 114mm (6½ x 4½"), with very large margins. Small brown spot inside plate but outside image. Tear and light staining in margins. £65

Pasquale Paoli (1725-1807), General and Head of the short-lived Corsican Republic. He led the Corsican struggle against Genoese rule and set up the Corsican Republic. He designed and wrote the Constitution of the state.

One of a number of stipple heads of Kings and Queens of similar format printed on quarto sheets, by Chapman, published by J. Wilkes, 1795-1810. They probably appeared as illustrations to the 'Encyclopaedia Londinensis, Universal Dictionary of Arts, Sciences and Literature ... Embellished by ... engravings.

Compiled ... by John Wilkes'.

Stock: 61271

252. [Camille Mellinet?]

[n.d., c.1840.]

Scarce tinted lithograph with some hand colour. Sheet 565 x 395mm (22¼ x 15½"). Repaired tear, creasing, soiling. £260

A man standing, hat in hand, leaning against his horse, in a garden with statuary.

A pencil note on the reverse names him as Camille Mellinet (1795-1843), French printer, journalist and historian.

Stock: 61262

253. The Town and Castle of Heidelberg.

Drawn by J.M.W. Turner. Engraved by T.A. Prior. [1846.]

Engraving with etching. Sheet 480 x 650mm (19 x 25½"). Edges chipped. £260

Heidelberg from the opposite bank of the Neckar.

R.663. Probably the third state.

Stock: 61269

254. Villageois Grec.

[after Nicolas de Nicolay.] [Paris: Mathieu Guillemot, 1650.]

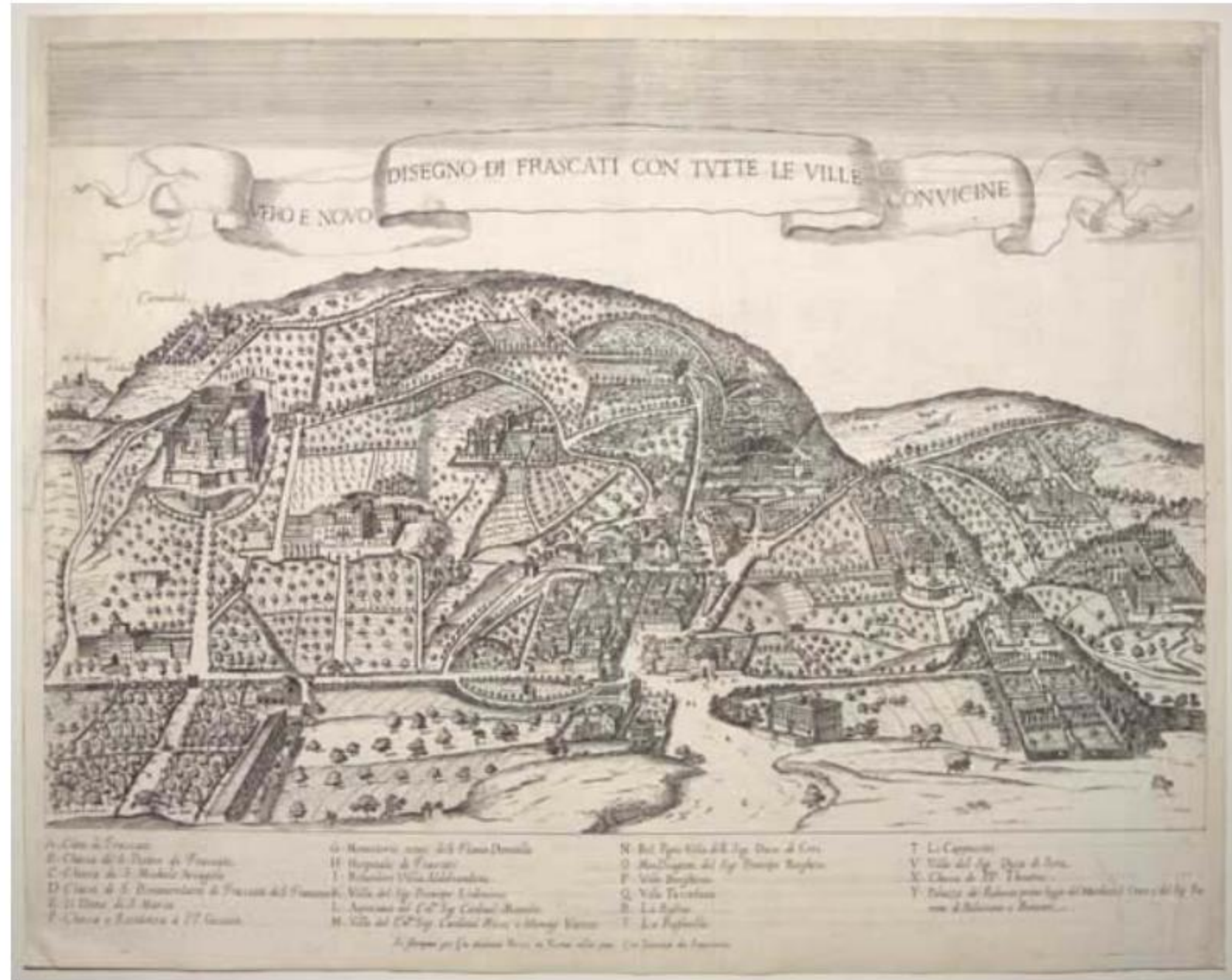
Engraving. Sheet 265 x 160mm (10½ x 6¼"). Trimmed to printed border on three sides, into image on right.

Small creases left and right corners. £130

A Greek villager playing the bagpipes.

From Laonikos Chalcocondyle's "L'histoire de la décadence de l'empire grec et établissement de celui des Turcs", with plates after woodcuts by Nicolas de Nicolay. *See BM 1927,0210.61 for Nicolay's original woodcut.*

Stock: **61243**



255. Vero e Novo Disegno di Frascati con Tutte le Ville Convicine.

[after Dominique Barriere.] Si Stampano per Gio. Giacomo Rossi in Roma alla pace Con Licenza de Superiori [n.d., c.1670].

Etching. 435 x 560mm (17 x 22"). Repaired tears left border. £490

A bird's-eye view of Frascati with a 24-point key naming the villas (including Villa Aldobrandini, Monte Porzio Catone, Villa Lodovisi, Mondragone), churches and other notable buildings.

Lorenzo Filippo's 'Indice delle Stampe De' Rossi' (1735) names the artist as Domenico Barriera.

Stock: **61254**

256. The New Gallery of the Vatican Library at Rome. With the Cornishes Ornamented with Etrusian Vases. La Galarie Nouvelle de la Bibliotheque Vaticane a Rome... 9.

B. Vasi delin. Bowles Sculp. London Printed for R. Wilkinson 58 Cornhill, & Bowles & Carver, 69 St. Paul's Church Yard. [n.d. c.1800]

Framed engraving with hand colouring, plate 275 x 425mm (10¾ x 16¾"). Frame size 480 x 630mm (19 x 24¾"). Unexamined out of frame. A few small time spots near the plate mark. £160

An interior view of the gallery at the Vatican library in Rome.

After Giuseppe Vasi (1710–1782) however attributed incorrectly within the print.

Stock: **61277**

257. The Quirinal, or Palace of the Pope on Mount cavallo at Rome. / Le Quirinal, ou Palais du Pape sur le Montagne Cavallo a Rome. 10.

G. Falda Delin. Parr Sculp. Printed for Robert Wilkinson in Cornhil & Bowles & Carver, 69 St. Paul's Church Yard, London [n.d. c. 1800]

Framed engraving with fine hand colouring, plate 275 x 425mm (10¾ x 16¾"). Frame size 480 x 630mm (19 x 24¾"). Unexamined out of frame. £280

This palace was built by Gregory XIII in 1574 as a summer residence, which serves today as the residence of Italy's president.

Stock: **61272**

258. [Arcus Argentariorum] Arch of the Goldsmiths.

H. Abbott del.t et sculp.t. Aquatinted by W. Havell & Son's. Printed for Baldwin, Cradock & Joy, Oct.r 1. 1820.

Fine aquatint, printed in sepia. 345 x 470mm (13½ x 18½"), with large margins, watermarked 'J Whatman 1820'. With a sheet of letterpress description. Uncut. Holes in top margin where previously bound. £320

The Arcus Argentariorum (Arch of the Money-Changers), probably a monumental gate where the vicus Jugarius entered the Forum Boarium.

Published in the Subscription Edition of Henry Abbot's 'Antiquities of Rome; comprising Twenty-Four Select Views of its Principal Ruins... Made in the Year 1818'. *Abbey Travel 179.*

Stock: **61199**

259. [Baths of Caracalla] Vue des Thermes de Caracalla à Rome. tiré de la Collction de M.r Carl Thurneisen à Francfort. s/m.

Verschafeldt pin: à Rome. U. Magd: Prestel. sculp. No. 50. [n.d., c.1790.]

Coloured aquatint. Sheet 430 x 550mm (17 x 21¾"). Trimmed to image as normal and laid on thick paper with title underneath orginial backing paper damaged & dusty. £420

A view under the ruined arches of the Baths of Caracalla, after the German architect Maximilian von Verschaffelt. His original watercolour is in the Städel Museum, Frankfurt-am-Main, identified as the Basilica of Constantine (Inventory No 2820).

The plate was engraved by Ursula Magdalena Prestel (1747-94), daughter and pupil of Johann Gottlieb Prestel and Maria Katherina Prestel, who married Joh. Georg Reinheimer in 1805.

Stock: **61265**

260. The Pyramid of Caius Cestius.

H. Abbott del.t et sculp.t. Aquatinted by R. Reeve. Printed for Baldwin, Cradock & Joy, Nov.r 1. 1820.

Fine aquatint, printed in sepia. 470 x 345mm (18½ x 13½), with large margins, watermarked 'J Whatman 1820'. With a sheet of letterpress description. Small smudges in unprinted area of plate on left. Uncut. Holes in right margin where previously bound. £360

The tomb of magistrate Gaius Cestius Epulo, built c. 15BC and incorporated into the Aurelian Walls between 271 and 275.

Published in the Subscription Edition of Henry Abbot's 'Antiquities of Rome; comprising Twenty-Four Select Views of its Principal Ruins... Made in the Year 1818'. *Abbey Travel 179.*

Stock: **61201**

261. **[Temple of Venus & Roma] Temple of the Sun & Moon.**

H. Abbott del.t et sculp.t. Aquatinted by J. Gleadah. Printed for the Author, March 1. 1820.

Fine aquatint, printed in sepia. 335 x 455mm (13¼ x 18"), with large margins, watermarked 'J Whatman 1820'. With a sheet of letterpress description. Uncut. Holes in top margin where previously bound. £320
The ruins of the Temple of Venus & Roma, showing its coffered vaulted ceiling. Behind is the church of St Maria Nuova.

Published in the Subscription Edition of Henry Abbot's 'Antiquities of Rome; comprising Twenty-Four Select Views of its Principal Ruins... Made in the Year 1818'. *Abbey Travel 179.*
Stock: 61202

262. **[Palatine Hill] Palace of the Cæsars.**

H. Abbott del.t et sculp.t. Aquatinted by D. Havell. Published for the Author, at 72 Newman S.t Oxford S.t March 1. 1820.

Fine aquatint, printed in sepia. 340 x 470mm (13¼ x 18½"), with large margins, watermarked 'J Whatman 1820'. With a sheet of letterpress description. Uncut. Holes in top margin where previously bound. £320
A view of the Domus Tiberiana on the Palatine Hill, with a procession of masked monks.

Published in the Subscription Edition of Henry Abbot's 'Antiquities of Rome; comprising Twenty-Four Select Views of its Principal Ruins... Made in the Year 1818'. *Abbey Travel 179.*
Stock: 61211

263. **The Forum from the Pillar of Phocus.**

H. Abbott del.t et sculp.t. Aquatinted by D. Havell. Printed for Baldwin, Cradock & Joy, June 1. 1820.

Fine aquatint, printed in sepia. 340 x 475mm (13¼ x 18¾"), with large margins, watermarked 'J Whatman 1820'. With a sheet of letterpress description. Uncut. Holes in top margin where previously bound. £280
A view of the Roman Forum with (left to right) the Pillar of Phocus (an Eastern Roman Emperor), the Temple of Saturn and the Temple of Vespasian and Titus. Behind is the Tabularium, the official records office of ancient Rome.

Published in the Subscription Edition of Henry Abbot's 'Antiquities of Rome; comprising Twenty-Four Select Views of its Principal Ruins... Made in the Year 1818'. *Abbey Travel 179.*
Stock: 61215

264. **The Temple of Antoninus & Faustina.**

H. Abbott del.t et sculp.t. Aquatinted by D. Havell. Printed for Baldwin, Cradock & Joy, June 1. 1820.

Fine aquatint, printed in sepia. 345 x 475mm (13½ x 18¾"), with large margins, watermarked 'J Whatman 1820'. With a sheet of letterpress description. Uncut. Holes in top margin where previously bound. £260
The Temple of Antoninus & Faustina, in the Roman Forum, now the Chiesa di San Lorenzo in Miranda. Published in the Subscription Edition of Henry Abbot's 'Antiquities of Rome; comprising Twenty-Four Select

Views of its Principal Ruins... Made in the Year 1818'. *Abbey Travel 179.*
Stock: 61214



265. **[Temple of Castor & Pollux] Temple of Jupiter Stator.**

H. Abbott del.t et sculp.t. Aquatinted by J. Gleadah. Published for the Author, at 72 Newman S.t Oxford S.t June 1. 1820.

Fine aquatint, printed in sepia. 480 x 350mm (19 x 13¾"), with large margins. With a sheet of letterpress description. 'Stator' of title on pasted label, as per Abbey copy. Uncut. Holes in right margin where previously bound. £320

The Temple of Castor and Pollux, the 'Dioscuri', in the Forum, built by Tiberius.

Published in the Subscription Edition of Henry Abbot's 'Antiquities of Rome; comprising Twenty-Four Select Views of its Principal Ruins... Made in the Year 1818'. *Abbey Travel 179.*
Stock: 61213

266. **Temple of Jupiter Tonans.**

H. Abbott del.t et sculp.t. Aquatinted by J. Gleadeah. Printed for Baldwin, Cradock & Joy, September 1. 1820.

Fine aquatint, printed in sepia. 480 x 345mm (19 x 13½"), with large margins. With a sheet of letterpress description. Some loss in upper margin. Uncut. Holes in right margin where previously bound. £280

The three remaining columns of the Temple of Jupiter Tonans, built by Augustus 22 BCE to celebrate his escape from being struck by lightning.

Published in the Subscription Edition of Henry Abbot's 'Antiquities of Rome; comprising Twenty-Four Select Views of its Principal Ruins... Made in the Year 1818'. *Abbey Travel 179.*
Stock: 61205

267. [Basilica of Maxentius and Constantine] Temple of Peace.

H. Abbott del.t et sculp.t. Aquatinted by J. Gleadah.
Published for the Author, at 72 Newman S.t Oxford S.t
March 1. 1820.

Aquatint, printed in sepia. 350 x 475mm (13¾ x 18¾"),
with large margins, watermarked 'J Whatman 1820'.

With a sheet of letterpress description. Uncut. Holes in
top margin where previously bound. £250

The northern aisle of the Basilica of Maxentius and
Constantine, the largest building in the Forum.

Published in the Subscription Edition of Henry Abbot's
'Antiquities of Rome; comprising Twenty-Four Select
Views of its Principal Ruins... Made in the Year 1818'.
Abbey Travel 179.

Stock: 61212



268. Arch of Constantine.

H. Abbott del.t et sculp.t. Aquatinted by J. Gleadah.
Printed by T. Fielding, for the Author, March 1. 1820.

Fine aquatint, printed in sepia. 340 x 460mm (13½ x
18¼"), with large margins, watermarked 'J Whatman
1820'. With a sheet of letterpress description. Uncut.

Holes in bottom margin where previously bound. £380

A view of the Arch of Constantine before the ground
was cleared back to the original levels.

Published in the Subscription Edition of Henry Abbot's
'Antiquities of Rome; comprising Twenty-Four Select
Views of its Principal Ruins... Made in the Year 1818'.
Abbey Travel 179.

Stock: 61203

269. [Temple of Hercules Victor] Temple of Vesta.

H. Abbott del.t et sculp.t. Aquatinted by J. Gleadah.
Printed for Baldwin, Cradock & Joy, Oct.r 1. 1820.

Fine aquatint, printed in sepia. 340 x 470mm (13¼ x
18½"), with large margins. With a sheet of letterpress
description. Uncut. Holes in top margin where

previously bound. £320

The Temple of Hercules Victor in the Piazza Bocca
della Verità, once the Forum Boarium, the earliest
marble building to survive in Rome. It is a 'tholos', a
round temple surrounded by a colonnade, a design
usually associated with temples of Venus.

Published in the Subscription Edition of Henry Abbot's
'Antiquities of Rome; comprising Twenty-Four Select
Views of its Principal Ruins... Made in the Year 1818'.
Abbey Travel 179.

Stock: 61210

270. Temple of Minerva Medica.

H. Abbott del.t et sculp.t. Aquatinted by R. Reeve.

Printed for Baldwin, Cradock & Joy, Oct.r 1. 1820.

Fine aquatint, printed in sepia. 345 x 475mm (13½ x
18¾"), with large margins. With a sheet of letterpress
description. Uncut. Holes in top margin where
previously bound. £320

Although known as the Temple of Minerva Medica,
this is actually a nymphaeum (a monument dedicated
to nymphs). It shows the dome that collapsed in 1828.
Published in the Subscription Edition of Henry Abbot's
'Antiquities of Rome; comprising Twenty-Four Select
Views of its Principal Ruins... Made in the Year 1818'.
Abbey Travel 179.

Stock: 61209

271. [The Colonnade of the Forum of Nerva] The Temple of Pallas.

H. Abbott del.t et sculp.t. Aquatinted by J. Gleadah.

Printed for Baldwin, Cradock & Joy, August 1. 1820.

Fine aquatint, printed in sepia. 345 x 470mm (13½ x
18½"), with large margins. With a sheet of letterpress
description, stained. Uncut. Holes in top margin where
previously bound. £280

The remaining part of the Colonnade, an arcade that
ran around the Forum of Nerva.

Published in the Subscription Edition of Henry Abbot's
'Antiquities of Rome; comprising Twenty-Four Select
Views of its Principal Ruins... Made in the Year 1818'.
Abbey Travel 179.

Stock: 61208

272. [Temple of Mars Ultor] The Forum of Nerva.

H. Abbott del.t et sculp.t. Aquatinted by J. Gleadeah.

Printed for Baldwin, Cradock & Joy, August 1. 1820.

Fine aquatint, printed in sepia. 475 x 345mm (18¾ x
13½), with large margins, watermarked 'J Whatman
1820'. With a sheet of letterpress description. Uncut.

Holes in right margin where previously bound. £320

The remaining columns of the Temple of Mars Ultor in
the Forum of Nerva, built by Augustus.

Published in the Subscription Edition of Henry Abbot's
'Antiquities of Rome; comprising Twenty-Four Select
Views of its Principal Ruins... Made in the Year 1818'.
Abbey Travel 179.

Stock: 61207

273. Arch of Janus.

H. Abbott del.t et sculp.t. Aquatinted by J. Gleadah.

Printed for Baldwin, Cradock & Joy, Oct.r 1. 1820.

Fine aquatint, printed in sepia. 345 x 475mm (13½ x
18¾"), with large margins, watermarked 'J Whatman
1820'. With a sheet of letterpress description. Uncut.

Holes in top margin where previously bound. £320

The Arch of Janus, a tetrapylon triumphal arch of the
edge of the Forum Boarium.

Published in the Subscription Edition of Henry Abbot's
'Antiquities of Rome; comprising Twenty-Four Select
Views of its Principal Ruins... Made in the Year 1818'.
Abbey Travel 179.

Stock: 61200

274. Arch of Septimius Severus.

H. Abbott del.t et sculp.t. Aquatinted by J. Gleadah. Printed for Baldwin, Cradock & Joy, August 1. 1820. Fine aquatint, printed in sepia. 340 x 475mm (13½ x 08¾"), with large margins. With a sheet of letterpress description. Uncut. Holes in top margin where previously bound. £350

A view of the Arch of Septimius Severus at the northwestern end of the Roman Forum, shown before the ground was cleared back to the original levels. Published in the Subscription Edition of Henry Abbot's 'Antiquities of Rome; comprising Twenty-Four Select Views of its Principal Ruins... Made in the Year 1818'. *Abbey Travel 179*. Stock: 61206

275. The City of Ancient Rome in the Reign of Caesar Augustus, Exhibiting in their proper Situations the Public & Magnificent Structures of Rome, in it's highestGlory. L'Antienne Ville De Rome comme elle etoit dans le reigne de Caesar Auguste...

Printed for Robert Wilkinson, 58 Cornhill, & Bowles & Carver, 69 St. Paul's Church Yard [n.d. c.1800]. Framed engraving with fine hand colouring, plate 275 x 425mm (10¾ x 16¾"). Frame size 480 x 630mm (19 x 24¾"). Some small dots in the sky. Unexamined out of frame. £320

A perspective view of Ancient Rome.
Stock: 61283

276. The Place and Church of St John de Lateran at Rome.

Scenoma Delin.t. Parr sculp. Printed for Robert Wilkinson, at N.o 58, Cornhill, & Bowles & Carver, No 69 St. Paul's Church Yard, London [n.d. c.1800]. Engraving with fine hand colour. Framed. 285 x 435mm (11¼ x 17"). Frame size 480 x 630mm (19 x 24¾"). Unexamined out of frame. £260
The Basilica and Palace of St John Lateran in Rome.
Stock: 61297

277. The Magnificent Buildings and Fountains of the Piazza Navona in Rome.

G. Wouters delin. Bowles sculp.t. London, Printed for Robert Wilkinson, at N° 58 in Cornhil, & Bowles & Carver, 69 St. Paul's Church Yard [n.d. c.1800]. Engraving with fine hand colour. Framed. 290 x 425mm (11½ x 16¾"). Frame size 480 x 630mm (19 x 24¾"). Unexamined out of frame. £260
The Piazza Navona from the south, with the Fontana del Moro in the foreground and the Fontana dei Quattro Fiumi in the middle distance.
After Gommarus Wouters.
Stock: 61293

278. The Inside of the Pantheon at Rome. Le dedans du Pantheon a Rome. 5.

G.P. Panini Pinx.t. Bowles Sculp.t Printed for Robert Wilkinson in Cornhil, & Bowles & Carver 69 S.t Pauls Church Yard London. [n.d., c.1800.] Framed engraving with hand colouring, plate 275 x 425mm (10¾ x 16¾"). Frame size 480 x 630mm (19 x

24¾"). Unexamined out of frame. Small tears on left just going into the image. £260

The interior of the Pantheon, looking up to the famous domed roof with the hole, after Giovanni Paolo Pannini.

Built by Marcus Vipsanius Agrippa in 27 BC and restored by Emperor Hadrian in AD 120, the Pantheon stands as one of Rome's most impressive temples.
Stock: 61276



279. The Ælian Bridge and Castle of S.t Angelo, with part of the City of Rome.

Bowles Sculp.t. Printed for Robert Wilkinson, 58 ___ in Cornhill, & Bowles & Carver, 69 St. Paul's Church Yard, London [n.d. c.1800].

Engraving with fine hand colour. Framed. 290 x 425mm (11½ x 16¾"). Frame size 480 x 630mm (19 x 24¾"). Unexamined out of frame. £320

A view of the Castel Sant'Angelo (the former mausoleum of Emperor Hadrian) and the Aelian Bridge, with the Vatican behind.
Stock: 61298

280. The Church of St. Mary ye Great at Rome With ye additional Buildlings on each side. Also ye Antique Collumn brought hither from ye Temple of Peace, by Pope Paul V. L'Eglise de St. Mary... 7.

Piranesi Delin. Bowles Sculp. Printed for Robert Wilkinson 58 Cornhill, & Bowles & Carver, 69 St. Paul's Church Yard. [n.d. c.1800] Framed engraving with hand colouring, plate 275 x 425mm (10¾ x 16¾"). Frame size 480 x 630mm (19 x 24¾"). Unexamined out of frame. £320
View of the Basilica di Santa Maria Maggiore in Rome; with the column from the Basilica of Constantine in the left foreground, a fountain, rubble and many people, with other city buildings to left and beyond.
Stock: 61279

281. [Trevi Fountain] The Great Cascade of Spring Water at Rome, call'd Travi Fountain.

Nicol Salvi Architectura delin. Bowles sculp. Printed for Robert Wilkinson, at N.o 58, Cornhill, & Bowles & Carver, No 69 St. Paul's Church Yard, London [n.d. c.1800].



Engraving with fine hand colour. Framed. 290 x 430mm (11½ x 17"). Frame size 480 x 630mm (19 x 24¾"). Unexamined out of frame. £320

The Trevi Fountain, designed by Italian architect Nicola Salvi and completed by Giuseppe Pannini in 1762, in front of the Palazzo Poli.

Stock: 61294

282. The Inside of S.t Pauls Church in Rome built by Constantine the Great. L'Interieur de L'Eglise de S.t Paul a Rome... 8.

Piranesi delin. Bowles sculp. Printed for R. Wilkinson in Cornhill, & Bowles & Carver 69 S.t Pauls Church Yard London. [n.d., c.1800.]

Framed engraving with hand colouring, plate 275 x 425mm (10¾ x 16¾"). Frame size 480 x 630mm (19 x 24¾"). Unexamined outside of frame. Glass cracked.

£180

An interior view of Papal Basilica of Saint Paul Outside the Walls.

Stock: 61275

283. The Church of Santa Maria della Rotonda at Rome. It was the famous Pantheon of the Antients erected 30 years before the birth of our Saviour. L'Eglise de Santa Maria... 4.

Seemond Delin.t Bowles Sculp.t. Printed for Robert Wilkinson, 58 Cornhill, & Bowles & Carver, 69 St. Paul's Church Yard [n.d. c.1800].

Framed engraving with hand colouring, plate 275 x 425mm (10¾ x 16¾"). Frame size 480 x 630mm (19 x 24¾"). Some light staining. Unexamined out of frame.

£280

A view of the Catholic church Basilica of St. Mary and the Martyrs which has been there since the year 609 and the square out front with the fountain. The site used to be a Roman temple commissioned by Marcus Agrippa during the reign of Augustus (27 BC - 14 AD). It was rebuilt by the emperor Hadrian after it burnt down and probably dedicated c. 126 AD; the date of construction is unknown as Hadrian chose not to inscribe the new temple.

Stock: 61282

284. A View of S.t Martins Church, Also of the Arch of Septimus Severus, through which the Roman Generals marched... Vue L'Eglise de S.t Martin avec l'Arche de Septimus Severus... 6.

Piranesi delin.t Bowles Sculp. Printed for Robert Wilkinson 58 Cornhill & Bowles & Carver, 69 St. Paul's Church Yard. [n.d. c.1800]

Framed engraving with hand colouring, plate 275 x 425mm (10¾ x 16¾"). Frame size 480 x 630mm (19 x 24¾"). Some light staining. Tear near top on right going into the sky. Unexamined out of frame. £280

A view of the Arch of Septimus Severus in the Roman Forum, still half-buried. To the left is the Colonna di Foca (Phocas); to the right is the Chiesa Santi Luca e Martina martiri.

Stock: 61280



285. The Inside of S.t Peters Church at Rome. Le Neff de S.t Pierre a Rome. 2.

Bowles delin et sculp. Printed for Robert Wilkinson 58 Cornhill & Bowles & Carver, 69 St. Paul's Church Yard [n.d. c.1800].

Framed engraving with hand colouring, plate 275 x 425mm (10¾ x 16¾"). Frame size 480 x 630mm (19 x 24¾"). Some light staining. Tears on right just entering the image. Unexamined out of frame. £140

An interior view of Papal Basilica of Saint Peter in the Vatican.

Stock: 61281

286. The Church of St. Peter at Rome. L'Eglise de St. Pierre a Rome. 1.

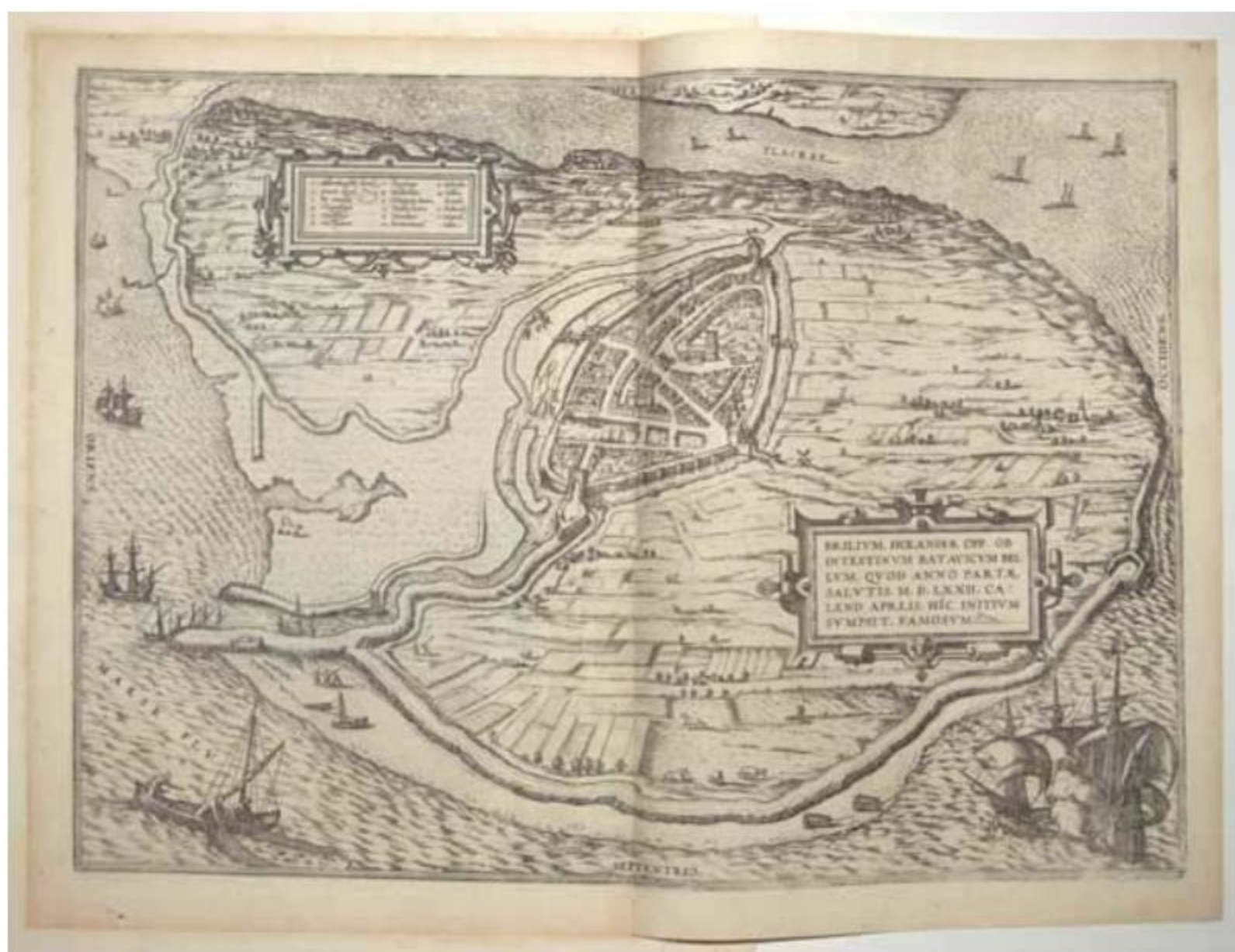
Bowles delin & Sculp. Printed for Robert Wilkinson 58 Cornhill, & Bowles & Carver, 69 St. Paul's Church Yard. [n.d. c.1800]

Framed engraving with hand colouring, plate 275 x 425mm (10¾ x 16¾"). Frame size 480 x 630mm (19 x 24¾"). Some light staining. Unexamined out of frame.

£320

View of St Peter's Square, Vatican City, Rome from Via della Conciliazone; figures in the square, a small procession on the steps in front of the basilica.

Stock: 61278



287. [Brielle] Brilium, Holandiae opp. ob Intestinum Batavicum Bellum, Quod Anno Partae Salutis, M.D.LXXII. Callend Aplis, Hic Initium Sumpsit, Famosum.

[Engraved by Frans Hogenberg.] [Cologne, c.1575.] Engraved map. 350 x 490mm (13¾ x 19¼"). Text page on reverse laid onto album paper, split in centre fold in bottom margin. £160

An early town plan of Brielle (Del Briel) in the Netherlands, orientated with north to the bottom of the map, published in the 'Civitates Orbis Terrarum', the first systematic atlas of townplans. The title celebrates the capture of the port on 1 April 1572 by a fleet of Dutch nobles rebelling against Spanish rule in the Netherlands. It proved to be a turning point in fortunes of the Low Countries in the Eighty Years' War.

Stock: 61104

288. General Front of the Kreml.

Lavóf del.t. E. Finden sculp.t. London, Published by T. Cadell, Strand, Nov.r 1823.

Fine coloured aquatint. Sheet 260 x 440mm (10¼ x 17¼). Trimmed within plate, original binding folds.

£260

A view of the Kremlin from the Moskva. From 'The Character of the Russians, and a detailed history of Moscow' by Robert Lyall, a Scottish Doctor in Moscow. *Abbey, Travel* 227.

Stock: 61242

289. Chamounix et Mont Blanc.

[n.d., c.1830.]

Lithograph with fine hand colour. Sheet 120 x 185mm (4¾ x 7¼"). Trimmed to image, laid on album paper with ink mss title. £160

A view of Chamonix with the peaks of the Mont Blanc Massif behind.

Stock: 61244

290. From the Great Temple of Jbsambul in Nubia. From the Tombs of the Kings at Thebes, Discovered by G. Belzoni. Fablet Found by G. Belzoni in the Ruins of Berenice, on the Red Sea.

G. Belzoni del. J. Ricci del. C. Hullmandel's Lithography. London Published by J. Murray 1820.

Lithograph with hand colour. Printed area 400 x 540mm (15¾ x 21¼), paper watermarked 'J Whatman 1820'. A few nicks in edges. £230

A plate with four illustrations of the discoveries of Giovanni Battista Belzoni (1778-1823) Italian pioneer archaeologist of Egyptian antiquities.

From Belzoni's 'Narrative of the Operations and Recent Discoveries within the Pyramids, Temples, Tombs and Excavations in Egypt and Nubia, &c'.

Stock: 61266



291. Pharoah's Seat, with the sacred Island of Philae [pencil title on reverse]

By Owen Jones [pencil on reverse]. [n.d., c.1830.]

Watercolour on card. Sheet 190 x 550mm (7½ x 21½"). Wear to edges. £1450

A view of the Egyptian temples in their original positions on the island of Philae, before the building of the Aswan Dam.

The viewpoint is the same as the lithograph 'Philae - Looking South' in 'Views on the Nile from Cairo to the Second Cataract' by Jones & Jules Goury, 1843, with changes to the rocks and staffage.

Stock: 61264

292. A View of a Stage & also of ye manner of Fishing for, Curing & Drying Cad at New Found Land.

[London: Herman Moll, c.1715.

Engraving. Sheet 175 x 210mm (6¾ x 8¼"). Trimmed from a larger sheet. £230

A view of the Newfoundland Cod Fishery, excised from Herman Moll's 'North America According to ye Newest and Most Exact Observations'.

Stock: 61076

293. Sydney.

Drawn by G.F. Sargent. G. Greatbach. W.R. McPhun & Son, Publishers, Glasgow

Steel engraving. 160 x 245mm (6¼ x 9¾"). £120

A view of Sydney from an elevated viewpoint to the north, published in Edward Carton Booth's 'Australia Illustrated'. Later editions were issued by William Chambers.

Stock: 61333

294. Sydney.

G.F. Sargent. G. Greatbach. William Mackenzie, London, Edinburgh & Glasgow

Steel engraving with hand colour. 160 x 247mm (6¼ x 9¾"). £130

A view of Sydney from an elevated viewpoint to the north, published in Edward Carton Booth's 'Australia Illustrated'.

Stock: 61332



295. [Coded letter]

C. D'Oyly del.t. Behar Lithography [n.d., c.1828].

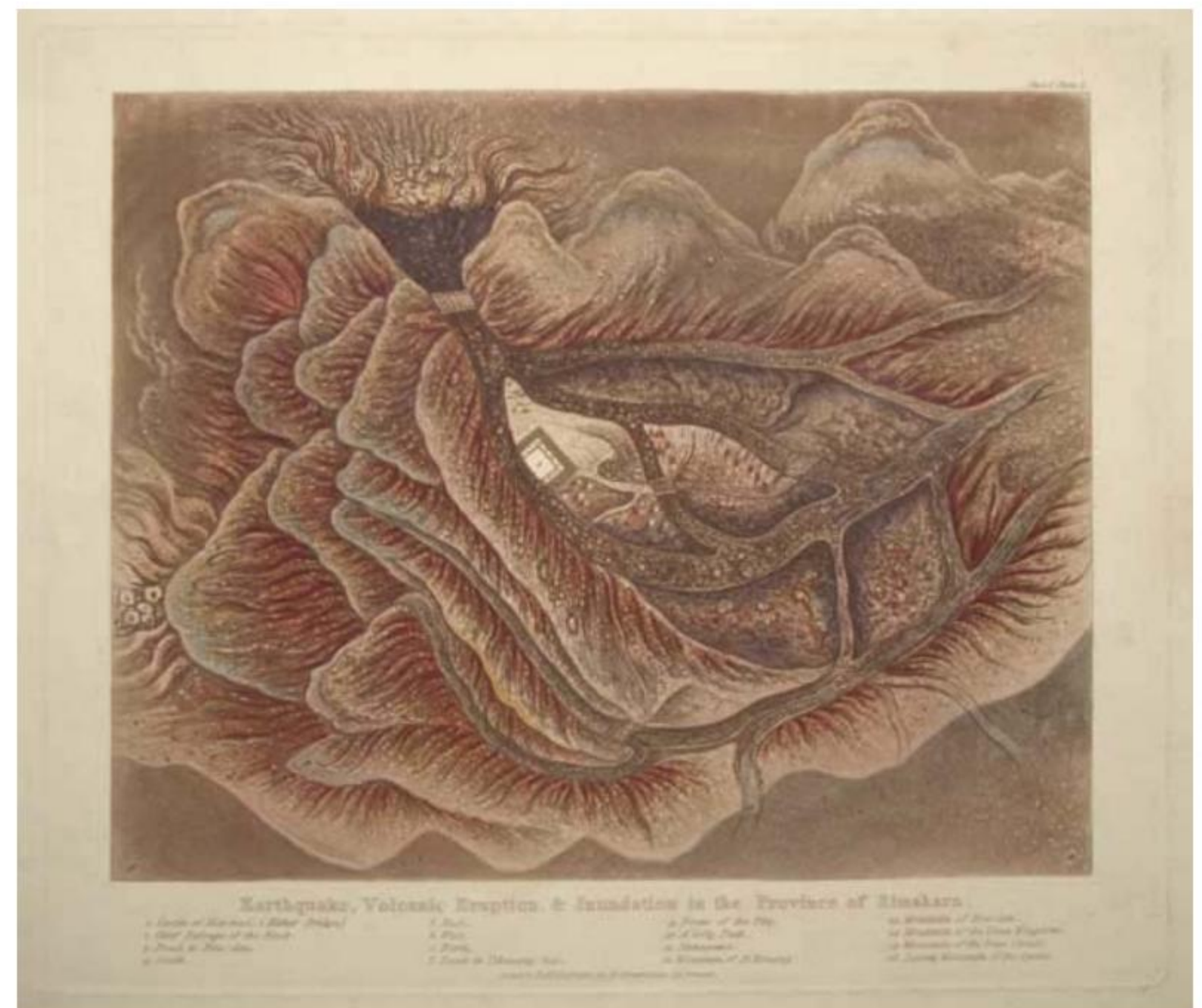
Scarce coloured lithograph. Sheet 270 x 200mm (10½ x 8"). Surface soiling, nicks in edges bottom & top left.

£140

A puzzle print in the form of a coded letter, made up of images (many of India) and a few letters.

Charles D'Oyly (1781-1845), an East India Company official, set up the amateur Behar Lithographic Press while he was the Opium Agent of Bihar. He printed a large number of lithographs, apparently not selling them but distributing collections in scrap books for his friends.

Stock: 61141



296. Earthquake, Volcanic Eruption & Inundation in the Province of Simahara. Part I. Plate 3.

London. Pub.d Jan.y 1822 by R. Ackermann 101 Strand.

Rare hand coloured lithograph, watermark J. Whatman, Turkey Mill 1821; sheet 235 x 300mm (9¼ x 11¾").

Some staining in margins bottom left. £160

From 'Illustrations of Japan : consisting of private memoirs and anecdotes of the reigning dynasty of the Djogouns, or sovereigns of Japan : a description of the feasts and ceremonies observed throughout the year at their court : and of the ceremonies customary at marriages and funerals : to which are subjoined, observations on the legal suicide of the Japanese, remarks on their poetry, and explanation of their mode of reckoning time, particulars respecting the Dosia powder, the preface of a work Confoutzee on filial piety, &c. &c. / by M. Titsingh ; formerly chief agent to the Dutch East India Company at Nangasaki ; translated from the French, by Frederic Shoberl ; with colored plates ; faithfully copied from Japanese original designs.'

Stock: 61143

